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HIT PARADER

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Cover Photo: Howard Rosenberg

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EXCLUSIVE NEW INTERVIEW

Elmer Roberts



Scorpions on stage (left to right): Rudy Schenker, Klaus Meine, Matthias Jabs.

Scorpions

Vocalist Klaus Meine Discusses New Album And Tour

by Andy Secher

After nearly a decade of playing some of the best heavy metal music around, the Scorpions finally broke through to mass commercial acceptance with their last album, **Blackout**. Vocalist Klaus Meine, bassist Francis Buchholz, guitarists Rudy Schenker and Matthias Jabs, and drummer Herman Rarebell have learned that success can be very sweet when, as Meine stated, "you've paid your dues many times over." As the band recently put the finishing touches on their latest album in Stockholm, Sweden, Klaus graciously took a few minutes away from the band's hectic recording schedule to fill us in on the latest developments on the Scorpions front.

Hit Parader: After so many years of struggling, how did it feel to finally break through in America last year?

Klaus Meine: Just incredible. There were times when I never thought we'd become successful in your country. There were also times when we never thought we'd even get the chance to play there. We always had a great deal of confidence in our playing, but it is still wonderful to finally see others react to our music in such a positive way.

HP: When you say you almost didn't get the chance to play in America,

what do you mean?

KM: Back in the mid-1970s our American record label at that time (RCA), didn't really believe in what we were doing. We knew that to be a successful hard rock band, you've got to go on tour and let the people see you and listen to the music in a concert atmosphere. They just didn't want us to come over and go on the road. There was one guy in particular who kept saying, "Your type of music isn't happening in the States right now." We always asked him, "Why don't you let us come

over and prove you wrong?" He'd only laugh at that. Finally, however, we were able to get out of our contract and sign with a much more receptive label. That's when we finally had the chance to come over to America.

HP: How different is it touring the States, as compared to England, Japan or back home in Germany?

KM: Rock audiences are pretty much the same wherever you go. Rock is the language that everyone can understand, whether it is in Germany or Japan. The only difference is the size of the arenas. In Europe, either you're playing in old opera houses that seat only about 2,000 people, or you're playing outside. Of course, in America it's incredibly different. Here, even fairly small cities have arenas as big as Madison Square Garden. America is made for having rock and roll tours.

HP: How does it feel knowing that on your new tour you'll be headlining everywhere, while in years past you spent a great deal of time as an opening act?

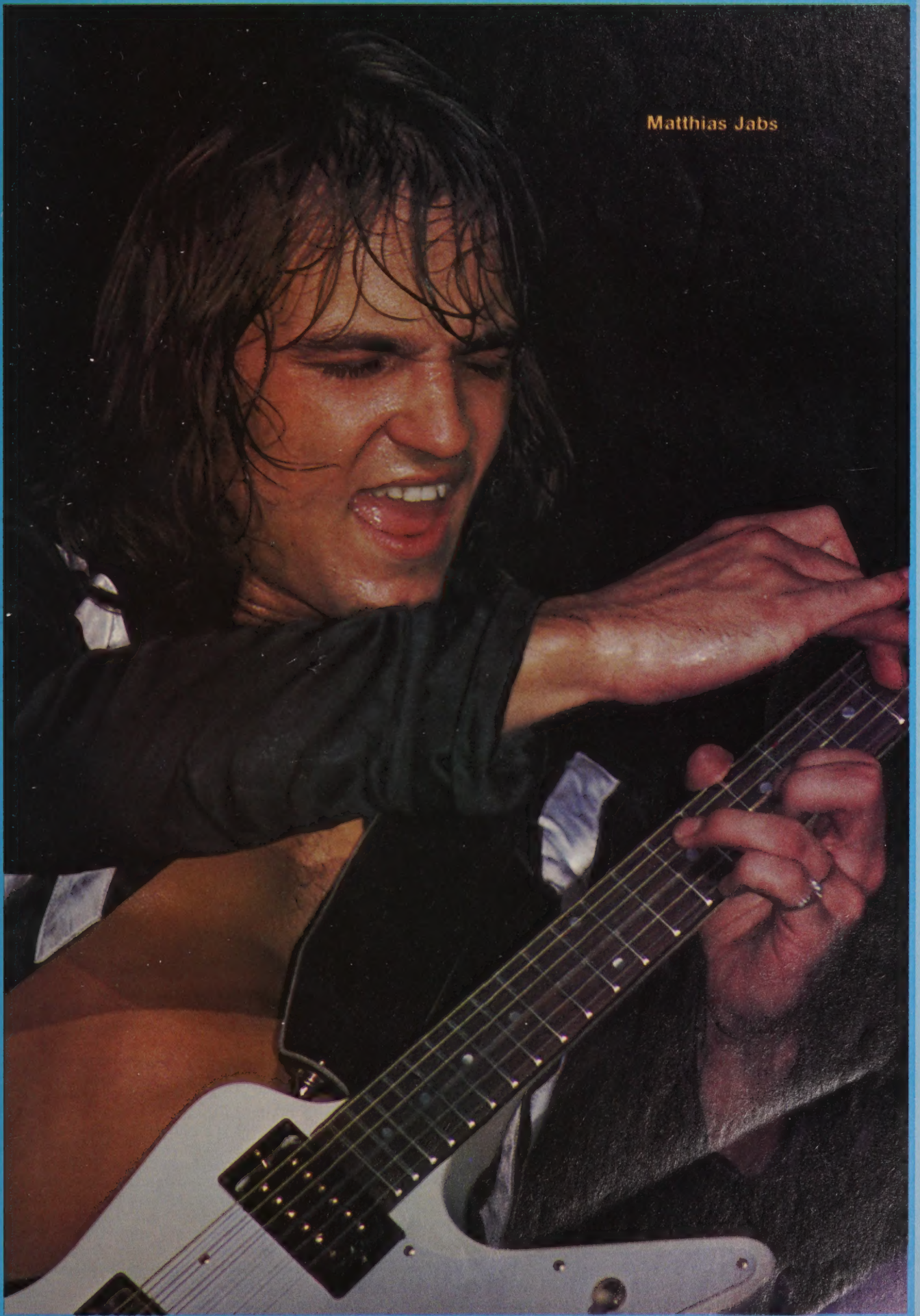
KM: We're looking forward to being the headliners, of course. We have so much music to play that we always feel limited by the 50 minutes given an opening act. We've enjoyed our past American tours — we played many shows with Rainbow over the last few years — but getting star billing all over the country will be very nice. Quite honestly, it wouldn't bother me if we still had to open in some areas of the country. It would only be a matter of time before we could return as headliners.

HP: How will your voice hold up after using it on stage for two hours every night? We know you had a major problem with it a few years back. How is it today?

KM: It's holding up quite well. In fact, I've been taking such good care of it that it's probably stronger than ever. I had nodes develop on my vocal chords in 1981, and I had to be very patient with getting rid of them. Now I carry around a device that can shoot electrical currents into my throat and dissolve those nodes. My voice gave me no problems while we were recording the album, which was a pleasant change from what we went through with **Blackout**, when we had to stop recording on a number of occasions because my voice was, quite literally, gone.

HP: We had heard a number of

Matthias Jabs





Rudy Schenker: he owns 18 Flying-V guitars.

rock and roll record.

KM: We had looked everywhere for a studio that would give us all the latest recording features. We wanted a state-of-the-art facility. We had grown a bit tired of using the studios in Germany and France, and a friend told us about this incredible place called Polar Studios, which Abba had built a few years back. We checked the place out and instantly fell in love with it! It had everything we had ever dreamed of. We really tested our talents this time, and we knew we had to have a studio that would give us a free reign with our musical ideas.

HP: In what way is this album different from the others?

KM: It's still very much a traditional Scorpions hard rock album, but we've brought some new elements into our sound. Things were worked out in more detail while recording this record. There wasn't the 'let's go in and jam' attitude.

HP: Over the last few years, the band has become embroiled in a bit of a controversy due to the highly sexual nature of your album covers. In fact, one, *Virgin Killers*, was banned in this country, while *Animal Magnetism* was criticized by many religious leaders for "depicting an immoral act."

KM: That's ridiculous. All that cover showed was a girl, a man and a dog. It was a sensual cover, but there was certainly nothing explicit about it. I heard that a number of people were saying that we were supposedly telling women to become whores, and for men to dominate their women. That's absolutely not true. Those are the same people who play records backwards looking for messages from the devil. Rock and roll is a very sensual form, and we're a very sensual band (laughs).

HP: We hear that the band enjoys having a good time on the road. What do you do for relaxation between shows?

KM: We don't do *all* those depraved things that you hear about. In fact, quite often we bring our families with us, so there's really not that much of a chance to get into big trouble. We seem to find a way to cause some problems, though. Rudy was arrested in Texas during the last tour for busting up a hotel bar, but other than that, we were pretty quiet. We enjoy having a few beers between shows (laughs). But we hold our beer very well — after all, we're from Germany. □

rumors indicating that Herman Rarebell had left the band. What was behind those stories and what's the situation with Herman now?

KM: Herman was quite sick while we were recording much of the album. He wasn't up to the grind of playing for long hours in the studio. That's where the rumors started. We had Bobby Rondinelli, who had been with Rainbow, come in and play some of the drum parts. Thankfully, Herman's health is fine now, and while Bobby is a great drummer and a wonderful person to

work with, Herman is still Scorpions' drummer. We were all able to play together at the US Festival a few months back, and

"Rock and roll is a very sensual form, and we're a very sensual band."

that was our statement of solidarity.

HP: Why did you choose to record the album in Sweden? That seems like an unusual place to make a

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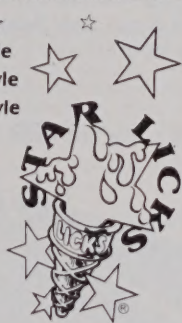
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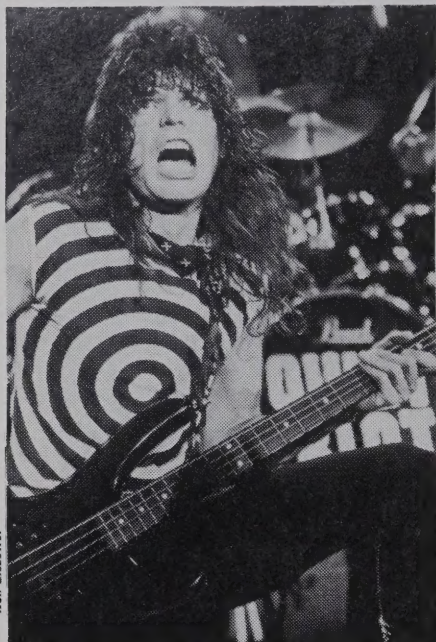
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Neil Zlozower

Quiet Riot's Rudy Sarzo: The hottest babe in rock and roll?

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a musician and performer?

Shari Custer
Sligo, PA

Van Halen has class with a capital C.

Kathy S.
Columbus, OH

David Lee Roth is nauseating; he thinks he's God's gift to women, but really he's just a horny wimp with a big cock and a big ego to match.

Angie Gile
Renton, WA

My sister and her girlfriend went to a Hollywood club called the Rainbow Bar & Grill. She said she saw David Lee Roth with Hellion's lead singer, Anne Boleyn. Do you know if they "go for it"?

Craig Warren
Tujunga, CA

Is it true that David is stuck up?

Bernadette Belgrad
Lake Placid, FL

Ozzy Osbourne has all the sex appeal of a maggot.

Sheree Thompson
Springfield, OR

O. Osbourne is a mentally deranged piece of lard.

Anonymous
Calgary, Alberta, Canada

People always start fights with me because I'm an Ozzy fan, but I've found out that a good kick in the ass always sets them straight.

Neville Marciano
Santurce, PR

Ozzy Osbourne has as much talent as a screwdriver without a handle.

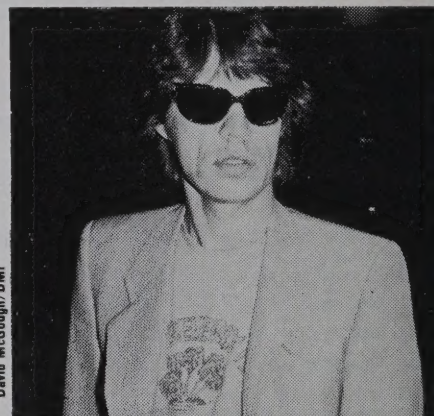
Reed Hubbard
Jackson, MS

My idea of party time is being in bed with Ozzy Osbourne. Why don't you do a good story on Ozzy's sex life; now *that's* interesting!

Sharon Anne
Ludlow, MA

Kevin Cronin of REO Speedwagon has got a great pair of buns I would love to squeeze.

Annie
Troy, NY



David McGough/DMI

Mick Jagger: One reader thinks he has a strange predilection for pachyderms.



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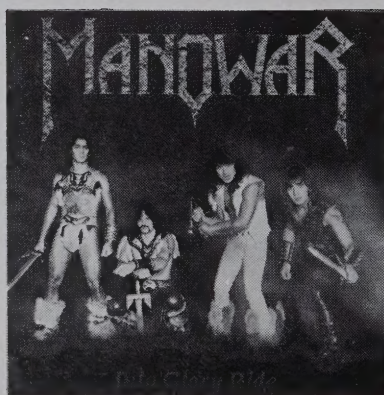


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Kevin Cronin of REO Speedwagon:
Squeezable buns?

I would like to appeal to fans of groups like Black Sabbath, Ozzy, Iron Maiden, Judas Priest, Van Halen, AC/DC, etc. It's high time you pulled the shit out of your ears and listen to something good like Kiss.

Darin Hayes
Greenbelt, MD

My toilet sounds like Angus Young of AC/DC; he only knows three chords because his music teacher died from the stench. C'mon people, wake up, you know Kiss rules.

Laura Falker
Largo, FL

I think your mag is really awesome, but I wish you would cover more heavy metal.

Tommy Tarv
Ocean Shore, WA

I'm a metal head and I'm sick of all this new wave shit.

Philip Cerreta
Carmel, NY

The way Rick Springfield is looked up to as a sex symbol is sickening; he's got more bags under his eyes than the leather accessories department at Bloomingdale's. Listen up, all you teenage girls; you can have that fruitcake and enjoy him, but I'm gonna laugh when Rob Halford of Judas Priest runs over lil' Rick with his Harley!

Jennifer
The Bronx, NY

Rudy Sarzo of Quiet Riot has got to be the hottest babe in rock and roll.

Lynn Nelson
Mobile, AL

When I saw Judas Priest, I realized what heavy metal was.

Susan Koslowski
Brooklyn, NY

Can you please tell me some stuff about Judas Priest's K.K. Downing, like how old he is, how tall, marital status, where he lives, and most importantly, how far will he go with an 18-year-old woman?

Obviously No Signature
Northern Virginia, VA

Your articles are about as interesting as my brother's left nut. You should put better looking pictures of guys, not Mick Jagger; he looks like he gave head to an elephant.

Heavy Metal Hot Mama
San Antonio, TX

You're ruining my stomach with those pictures of Geddy Lee and Alice Cooper. Geddy, go home; E.T., come back!

Boogie
Lemon Grove, CA

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

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Whitesnake



Whitesnake's David Coverdale: "I don't know why we always seem to be in the center of controversy."

making their move

British Rockers Begin Their American Assault.

by Terry Whitfield

Often, the musical tastes of British and American rock fans mirror each other to an amazing extent. Other times, however, a band that generates a great deal of public fervor on one side of the Atlantic remains a virtual non-entity on the other. Take the case of Whitesnake; long one of the leading members of the English hard rock aristocracy, who for reasons that remain a mystery, have never managed to garner major acclaim in the U.S.

"It has been a very perplexing situation," keyboardist Jon Lord said from his home in London. "We've been one of the biggest bands in Europe for the last five or six years, but we've not been able to break through in America. We've

had some difficulties with record labels there, but that's not the real problem. A band like ours needs to get on the road and tour. Except for one time when we opened a national tour for Jethro Tull a few years back, we've never spent too much time in America. This time things will be different."

With the release of the band's new album, **Slide It In**, Lord, vocalist David Coverdale, drummer Cozy Powell, bassist Colin Hodgkinson and guitarists Mickey Moody and Mel Galley hope that this will be the year for the Snake's big break in the States. With a pedigree that includes former members of the legendary Deep Purple (Lord and Coverdale) and Rainbow (Powell), it seems that Whitesnake would be a band tailor-made for America's hard rock masses, but so far, that fame has eluded them.

"Looking back on the experiences with Deep Purple in America, it's been hard for me to understand why Whitesnake hasn't been more successful," Lord said. "We're playing a brand of bluesy rock and roll that would seem to hold a lot of appeal for the radio. We write good songs, and I believe our musicianship speaks for itself. The band has undergone a bit of a change during the last year, with a few of the members leaving and some new blood coming in; but right now, this lineup is working together very well."

Whitesnake's roots stretch back to 1976, when Coverdale, fresh from his experiences fronting Purple, branched off to form a band that "could explore my interest in the blues and in rock and roll." Starting with a self-titled solo project, Coverdale then put together a band that included such old Purple cronies as Lord and drummer Ian Paice. Yet, despite recording a series of fine hard rock albums such as **Love Hunter** and **Ready and Willing**, Whitesnake never managed to get out the starting block in America — ironically, Deep Purple's strongest market.

At the same time, however, Whitesnake was becoming a British rock institution — a fact evidenced by their headlining the recent Donnington "Monsters of Rock" festival. While he remains surprised by Whitesnake's low State-side profile, Lord thinks he may have a solution to the group's dilemma. "Maybe we have to start acting more like Duran Duran.

"Actually, this is our big opportunity," he added. "We have a new contract with Geffen Records, and their string of successes with bands has been simply incredible. We're very fortunate to have the Geffen organization working for us, and we know that it may be the difference with us becoming successful in America. We all feel we have the songs and the musicianship to enjoy a bit of success there."

In addition to their unquestioned musical talents, Whitesnake is a journalist's delight, with a constant flood of rumors and innuendos surrounding the band. Over the last few months, such hot stories as Jimmy Page joining the band and Coverdale leaving 'Snake to join Black Sabbath have sprung up only to be quickly squashed. "I don't know why we always seem to be in the center of controversy," Coverdale said. "But I can assure everyone that Pagey was never asked to join the band — I haven't even seen him in years. Also, I never considered joining Sabbath after Dio left. My only concern is Whitesnake, and I want to make it the best band in the world." □

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Heavy metal happenings

by Andy Secher

AC/DC's recent drummer search, which ended with the hiring of Simon Wright, sounds like a James Bond thriller in terms of the mystery and intrigue that surrounded it. "We wanted to keep everything we were doing a secret — especially from each of the drummers we were listening to," vocalist Brian Johnson told HMH. "We didn't want them to feel competitive — we just wanted them to do the best job they could. We tried to avoid a situation where one guy might have known that a friend of his was also up for the job. We didn't want to cause too much friction."

Former Ozzy Osbourne bassist Don Costa has put together a new band called M-80 in Los Angeles, and is currently looking for a record deal. "It's a real metal group," the long-haired Costa explained. "We don't believe in ballads."

Rush's recent stint at New York's Radio City Music Hall was the band's only Stateside appearance during the latter part of 1983. What prompted the boys to play these five dates? According to bassist/vocalist Geddy Lee, "It was something that sounded interesting. We were able to preview a few of our new songs, and get the show down before we went to Europe. Radio City has wonderful acoustics, and it's a place we've always wanted to play."

Ozzy Osbourne has been diligently working out with physical therapists over the last few months in an effort to get himself in what he called "tip-top

shape." As Oz stated, "I had a bit of trouble on stage a while back — I thought I was having a fucking heart attack. That's when I decided to lose some weight and start taking care of myself. I use so much energy on stage, that I have to be in good condition to put on a good show. Now that I've been watching my diet and exercising regularly, I feel better than I ever have in my life."

Iron Maiden's Steve Harris says the band was overwhelmed by the response that American fans gave the group at every show on their recent U.S. tour. "We always knew that fans in the States loved rock and roll, but what we've seen every night has been unbelievable! Every night there are 20,000 fans screaming at the top of their lungs from the first note to the last. America is such a big country that it becomes hard to believe that there can be so many fans out there. Sometimes you think that the same group of people are following you around the country and coming to the show every night."



Janet Macosko/Kaleidoscope

Rush's Geddy Lee: "Radio City is a place we've always wanted to play."

It seems that the proposed Neal Schon/Sammy Hagar heavy metal supergroup has added another stellar member. Rumors continue to abound that the Who's John Entwistle has expressed interest in becoming part of the project. While no one is willing to divulge if The Ox has officially joined the group's roster, more and more signs are pointing to it. Stay tuned!

Black Sabbath's Ian Gillan insists that he still intends to record solo albums in addition to working with the Sabs. "They're two separate things," the leather-lunged singer said. "I have a solo contract with Virgin Records in Britain, and as long as my recording plans don't interfere with Sabbath, I see no reason not to pursue them. I don't know if my solo LPs will get released in America, but I have a strong following in England, and I enjoy doing the solo albums. The boys in Sabbath seem to have no problems with my intentions — in fact, they've been very supportive."

According to rumors, Eddie Van Halen has been showing increased affections for keyboards over the last few months. According to a source close to the band, the guitar whiz is actually thinking about playing some keyboards on stage during VH's next tour. Of course, Edward's first instrument was the piano (see Heavy Metal Headscratcher), and he has always composed many of the band's songs on keyboards, so such a move would not necessarily alter VH's dynamic sound.

Fastway continue to receive praise from all over for their no-holds-barred rock and roll sound. One thing that makes the band bristle, however, is mention that they occasionally sound rather reminiscent of early Led Zepelin. "I'm not going to deny that," guitarist "Fast" Eddie Clarke said tersely. "It's probably more that David (King) sounds like Robert Plant than anything else. I really don't see any similarity other than that. Of course, such a comparison is very complimentary, but I prefer to think of this band as the first Fastway rather than the second Zeppelin."

Def Leppard's guitar twins, Steve

Letter of the Month

Dear Andy,

I'm fascinated by the man in black, Ritchie Blackmore. I'm a little too young to have seen him with Deep Purple, but I've seen him over a dozen times with Rainbow, and every time he's done something new and totally unbelievable with his guitar. I've heard that he's a very difficult person to work with, but I still find that I love him — both as a musician and a person. Do you know if Ritchie really is as peculiar as he is sometimes portrayed in the press?

Donna K.
Arlington, VA

Dear Donna,

Unquestionably, Blackmore is something of an enigma. He seems to enjoy keeping people a little off-guard when they have to deal with him. He has stated to me that, "I have a love/hate relationship with just about everyone and everything." That about sums up his personality. He enjoys the sinister image that he has garnered, and apparently has no intention of changing it.

Clark and Phil Collen, are eagerly anticipating the opportunity to return to the recording studio and begin work on the Lep's next album. "After touring together, we think we can work out some incredible guitar parts in the studio," Steamin' Steve told HMH. "We've developed a real cohesive feel in our playing — it's like I know what Phil's about to play, and he can guess what I'm about to do. Every once in a while we like to throw something strange in there to keep everyone on their toes — but our understanding of one another is getting to be almost scary."

Robert Plant's recent tour has brought more and more pressure on the singer to perform some of his old Led Zeppelin classics. The golden-tressed warbler continues to state, however, that he will never sing those old tunes again. "Even if I were to get back together with Jimmy Page and John Paul Jones, we couldn't do the old songs," Plant insisted. "Led Zeppelin was a four-piece band, and, since we can never be that four-piece band again, we can never perform these songs. I understand the fans' desire to hear them — I'm as big a fan of Zep-
 pelin as they are — but playing them is out of the question."

Billy Squier is still taking it easy, resting up for his next studio assault. "I've been working on some produc-



Billy Squier: "I want my next album to be the best record I've ever done."

tion projects, and I've been putting together some new material," Billy said. "But I don't expect the new album to come out until the beginning of next year. There's really no rush. I want this to be the best record I've ever done, and I'll take as much time as I need to make sure that's true."

Judas Priest, fresh from putting the finishing touches on their new album, are preparing for their next U.S. invasion. "We're pulling out all the stops on this one," joked guitarist Glenn Tipton as he relaxed near the band's recording facility on the Spanish island of Ibiza. "People who thought the **Screaming For Vengeance** tour was spectacular should wait to see what we're planning on this one. They'll be amazed."

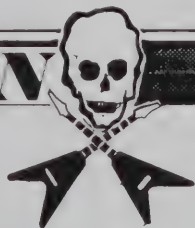
Heavy Metal Headscratcher

**In what famous rock
musical did Ian
Gillan star?**

**ANSWER TO LAST MONTH'S
'SCRATCHER:** As discussed earlier, Eddie Van Halen's first instrumental conquest was the piano. He then took up the drums before turning his attentions to the guitar.

As always, keep your letters coming! I've been receiving hundreds of them every month, and I love it. Every one is read, I promise, and while I can't respond to all of them, certain letters will pop up as our Letter of the Month. Send your letters, comments or ideas to Andy Secher, c/o **Heavy Metal Happenings, Hit Parader**, Charlton Bldg., Derby, CT 06418. □

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Bruce Dickinson

Each month *Hit Parader* journeys back in time with a famous rock personality. This month our time traveler is Iron Maiden's Bruce Dickinson.



Bruce Dickinson: "I didn't lose my virginity until I was 18."

by Georgia Khatzis

Most babies utilize their newfound power to form words to gurgle "mama" or "dada" — but not Iron Maiden's Bruce Dickinson. With his first efforts, he said "Popeye." This stemmed from his affection for his Popeye doll. He continued to show his attachment to the toy by chewing it to pieces.

"That was followed by a giant stuffed panda," he recalls, "and then a dog-shaped pajama case. Then I moved into Lego construction sets."

Born in Worksop, Nottinghamshire, England, Bruce was raised by his grandparents for the first four years of his life. They lived near the coal mines where his grandfather worked. "We led an ordinary middle-class life," he says. "Then I went back to my parents. They did various jobs. We finally ended up living at a hotel. My father owned it and we lived in the basement."

"I had few friends in my childhood. I very rarely put my trust in others. My private thoughts I like to keep to myself. I'm pretty much of a loner, though that changes from time to time. There are a couple of friends I made when I was 16 or 17 that I still keep in touch with, and there are a couple others I wish I could find now."

During his teens, Bruce was sent to a boys private boarding school. His main complaint about the school was that girls were rarely, if ever, seen.

However, he kept his mind and time occupied by pulling practical jokes. Although he was punished for them, he continued the pranks throughout his two-year stay.

"When I was 16, I dumped horse manure on my housemaster's doorstep. But the one that got me thrown out was pissing in the housemaster's dinner." His eyes twinkle at the memory; but his favorite practical joke was played on an unsuspecting paper boy.

"This guy would deliver the paper every morning and he'd ride through the flower garden because it was a shortcut. It was our job to take care of the garden, and we were getting mad at this guy for destroying the flowers, so we planted some M-80 firecrackers in the garden one morning. We hid in the bushes to watch. That guy rode through there — blew him away!" He throws back his head and laughs. "God, that was funny."

After boarding school, Bruce joined the army, planning to become an officer. "Then I decided I didn't like the officers, so I quit. I eventually ended up at a university where I studied history, in which I have a degree," he states proudly.

It was at the university that Bruce encountered his first romance. "I had my first infatuation with a girl when I was 12," he explains, "but I didn't have a girlfriend until I went to the university. We were together for three years. I didn't lose my virginity until I

was 18. I would have lost it at 12, had I been given the chance. Now I'm making up for it." A grin spreads across his boyish face.

Music, of course, now comes first in Bruce's life, but ironically, playing rock and roll was far from his first career choice.

"I wanted to be an astronaut. Then I wanted to be a submarine captain. I even spent one year as a veterinary nurse," he grimaces, "but I wasn't very good in the sciences. I became interested in music when I was about 13 but I really didn't do anything serious until I was 17. No one in our family was very musical."

Bruce was in several groups, but first drew attention in Samson. From there he moved into Iron Maiden, and the rest, as they say, is history. Yet, Bruce hasn't let fame and fortune affect his level-headed outlook on life.

"I'm not interested in a rock and roll lifestyle. I don't take drugs." He hesitates a moment. "Well, maybe occasionally I'll have a joint. I've never smoked. When I want to relax, I usually drink; but when I gained about 18 to 20 pounds in weight, and was on the verge of becoming an alcoholic a few years ago, I decided I was going too far."

It's been nearly 25 years since Bruce first vocalized "Popeye" to his family. Today his vocal talents are being appreciated worldwide by heavy metal fans. □



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AND KEEP ON THE LOOKOUT FOR THE NEW VIDEO FOR THE SINGLE, "LOOKS THAT KILL," TO BE DIRECTED BY MARCELO EPSTEIN

Hit Parader's Top Ten



David Lee Roth: "We figure whatever makes Van Halen happy will turn our fans on too."

Readers Vote Van Halen Most Popular Rock Act In America.

Over the last year, **Hit Parader** has been conducting a nationwide readers' poll to determine the most popular rock bands in the country. During that time, thousands of fans from coast to coast have cast their ballots, voting for their favorite groups — the bands they'd most like to read about in our pages. Now, here are the official results of the third annual **Hit Parader** Readers' Poll, the 10 bands that you have voted "The Most Popular Rock Acts In America."

by Andy Secher

1. VAN HALEN (57,494 votes)

The last year has been filled with ups and downs for the four metal masters who comprise this year's poll winners, Van Halen. First, the group set out on a world tour that carried them before sell-out audiences in the United States, Canada and South America. They also headlined the infamous US Festival, where vocalist David Lee Roth, guitarist Eddie Van Halen, bassist Michael Anthony and drummer Alex Van Halen pulled down a reported 1.5 million dollars for their 90-minute set.

But to counteract their good fortune, Eddie VH, regarded by many as rock's premier guitarist, broke his hand in the midst of the group's tour, forcing them to cancel the European leg of their road jaunt. Now that Eddie's hand has completely healed, however, the group has finished work on their latest LP, a no-holds-barred vinyl opus that seems certain to further establish VH's reputation as one of rock's biggest attractions.

"We're very comfortable with the band right now," David Lee Roth said upon being told of VH's Readers' Poll victory. "We can try whatever we want and we know that the fans will stick with us. Since we're just fans ourselves, we figure whatever makes us happy will turn them on too."

"Knowing that the fans support us is great," Michael Anthony added. "The support we've received over the years has really made this band as successful as it is. The fans keep inspiring us to play harder than ever before. As long as those fans are out there cheering us on, we'll keep cranking out the music."

2. OZZY OSBOURNE (53,611 votes)

Last year's poll winner, Ozzy Osbourne actually received 2,000 more votes this year while dropping to second place. Ozzy took his fall from the top spot in stride, however, stating, "Perhaps I kept too low a profile. We didn't have a studio album out for quite a while, and maybe some of the fans became tired of waiting for one."



Ozzy Osbourne: He explains his fall to 2nd place in this year's poll as due to "keeping too low a profile."

Ozzy quickly added, however, that the release of **Bark At The Moon** should bring him back into the hearts and minds of rock fans everywhere. "It's a fucking incredible album," his Ozzness said with demented glee. "It's the loudest, craziest album I've ever done. The band (which features guitarist Jake E. Lee, drummer Tommy Aldridge, bassist Bob Daisley and keyboardist Don Airey), sounds unbelievable. I can't wait 'til everyone gets to hear how the new songs sound live."



AC/DC's Angus Young: *Flick Of The Switch* has brought them roaring back to the top.

3. AC/DC (46,897 votes)

"AC/DC is back!" vocalist Brian Johnson bellowed, just in case anyone doubted that Australia's favorite sons were ready to once again assume their seat atop the rock pile. Following two years of virtual silence, AC/DC has bounded back on the scene with a vengeance, with their new album, **Flick Of The Switch**, and world tour proving that they remain one of the most explosive acts in the history of rock and roll.

"We were so full of energy when we recorded the album that it practically poured out of us," Johnson explained. "We had been laying low for a while, and we realized that we wanted to come back with the best album and biggest tour we've ever done. We're very excited about the response the tour and the record have gotten, and I don't think we'll let another two years pass before recording again."

4. JUDAS PRIEST (41,319 votes)

No band has played a more important role in shaping the current heavy metal scene than Judas Priest. Their dueling lead guitar attack led by K.K. Downing and Glenn Tipton, as well as Rob Halford's snarling vocals have helped pave the way for the success of bands ranging from Def Leppard to Iron Maiden. Their efforts have also been recognized by the heavy metal hoardes, who made their last album, **Screaming For Vengeance**, the most successful in Priest's decade-long career.

"Things have never looked brighter for us," Glenn Tipton said. "We had a time during the late 1970s when we really wondered if we'd ever get a big break. But we found that our long tours and hard work paid off. We feel extremely satisfied knowing that we've established Priest as a force to reckon with."



Steve Jester/Starfile

Judas Priest: Their 4th place finish prompted Glenn Tipton to state, "Things have never looked brighter for us."

5. DEF LEPPARD (37,880 votes)

Few bands in the history of rock and roll have burst upon the music scene with the sudden force of Def Leppard. It only took this Sheffield, England-based quintet three albums to reach the very top of the charts. Their multi-million-selling *Pyromania* proved to be one of the year's most successful albums, and established the Lep as the hottest hard rock property in the world. Despite their incredible success story, however, band members Joe Elliott (vocals), Steve Clark (guitar), Rick Savage (bass), Phil Collen (guitar) and Rick Allen (drums) have maintained the same good-natured freshness that has made their music so popular.

"I'm not gonna become a different person just because a record I'm on sells a few copies," Clark said. "I'm enjoying the attention and the success, but who wouldn't? We're all pretty level-headed, and we know that fame can go as quickly as it came. We're never gonna have big egos just because we're a rock and roll band."

6. LED ZEPPELIN (33,453 votes)

While Led Zeppelin ceased to be a recording or touring entity over three years ago, the legacy that Jimmy Page, Robert Plant, John Paul Jones and the late John Bonham created continues to live on. Plant's solo success, as well as the posthumous release of the band's *CODA*, helped keep Zep squarely in the public eye. As Plant stated, "Zeppelin was a phenomenon. We started out to be just a simple blues band. We had no idea what it would grow into."

Rumors continue to abound that reels upon reels of unreleased Zeppelin tapes remain sequestered in their record company offices, waiting to be released. Only time will tell if these tapes will ever see the light of day.

7. IRON MAIDEN (31,553 votes)

Despite claims of "satanic influences" and "devil's

music" hurled at them by religious groups and state legislatures, Iron Maiden continues their rapid rise up the rock and roll ladder. Their latest album, *Piece Of Mind*, is yet another volcanic eruption of metal mayhem, with visions of mythology and death filling the group's music with a unique magic. Bassist/songwriter Steve Harris insists that the band's macabre lyrical vision stems not from any devil worship, but rather from "our horror movie sensibilities."

"There's nothing even remotely satanic about our music," he explains. "People in the U.S. made a big deal about the song *Children of the Damned* last year, but they didn't realize that it was the name of a very good British sci-fi picture a few years ago. That's where our motivation comes from. It's the same thing with *Quest For Fire* on the new record — that was motivated by the movie of the same name. Topics like that are fun to write about."

8. JOURNEY (26,278 votes)

"We approach music in a way that's different from a lot of other groups," Journey's Jonathan Cain reported. "We don't feel limited by a particular sound or image that people expect. We write and record material that we feel is challenging and interesting — then we put the Journey stamp on it. The last album (*Frontiers*) showed a lot of growth on our part; we really challenged ourselves while making music that our fans could enjoy. That's a process that will continue in the future."

With a string of best-selling albums and Top 10 singles, Journey have emerged as the most successful American rock band in the world. Their interests stretch beyond the realms of recording and performing however, for the band has recently gotten involved in everything from video games to manufacturing concert video screens. As Cain said, "Journey's gonna keep growing."

9. KISS (24,429 votes)

Few bands have maintained their popularity for as long as New York's own metal maniacs, Kiss. Despite the loss of two original members, and a period of transition that has seen them cast aside their trademark makeup, with their latest LP *Lick It Up*, Kiss have managed to retain their title as "the most outrageous band in rock."

"We went off course for a short while, but we're back on the beam now," bassist Gene Simmons explained. "Our new album is the hardest rocking album we've ever done, and the next tour will be the most exciting of our career. Kiss is just as valid today as it was in 1977, even if the makeup is gone. There's a new generation of fans out there who may have never seen us in person, and we want to reach that audience along with our long-time supporters."

10. LOVERBOY (21,664 votes)

As lead vocalist Mike Reno is fond of saying, "Loverboy makes rock and roll music — nothing more, nothing less." In the short span of three years, this Canadian quintet have blossomed into one of the biggest acts in rock. Their hard-edged rock and commercial flair have blended to make them a staple of both FM and AM radio. While Reno scoffs at those who claim that Loverboy is just another "faceless" hard rock band, he admits that the music will always come first.

"We are promoting our image as individuals more," he explained. "We put our picture on the cover of *Keep It Up*, but with Loverboy, the music is the most important thing. I'd prefer to have people think of one of our songs first rather than my face. Maybe we can have the best of both worlds — people will know our faces and our music."

—ON TOUR WITH— DEF LEPPARD

Joe Elliott And Company Wrap Up Their American Road Show In Grand Style.

by Rob Andrews

The curtain rises as billowing clouds of smoke roll off the stage and into the crowd. As a beam of white light cuts through the darkened arena, five young musicians jump from perches atop their amps and launch into song. The lead vocalist, dressed in a Union Jack T-shirt, grabs the microphone stand and dashes across the stage, while two blond guitar twins lay down riff upon riff of heavy metal thunder — another Def Leppard show has begun.

"This has all been like a dream to us," bassist Rick Savage said. "When we first got together, all we wanted to do was play in our hometown. We never had the slightest idea that we'd be able to come to America. It's been an incredible thrill. Sometimes we look at one another and we still can't believe it — can there really be *that* many people in this country who like our music?"

Answering Savage's question is easy — just state the facts. Over the last five months, Def Leppard has played nearly 100 shows in cities across the United States, selling an incredible 95 percent of all available tickets. At the same time, their **Pyromania** album has sold over four-million copies worldwide; undeniably, the Leppard have become the

Joe Elliott: "We're more concerned with melody than a lot of metal bands."



Rick Savage

newest superstars in the rock and roll galaxy. Savage, vocalist Joe Elliott, drummer Rick Allen and guitarists Steve Clark and Phil Collen have emerged from the steel capital of the British Isles, Sheffield, England, to bring a special new sound and style to the heavy metal realm.

"We've never been a true heavy metal band," Elliott explained. "We have certain metal influences in our sound, but we're much more concerned with melody than a lot of the true metal bands. We don't think that you can just play three chords and



Steve Clark

have a song — we take a lot of time and patience in making sure all the elements of our music are just right. Thankfully, all that hard work has paid off for us. We've tried to create a sound of our own — something people can hear for the first time and say, 'Hey, that's Def Leppard.' Hopefully the success we've had with the tour and the album mean that we've succeeded."

Relying on a minimum of stage effects, and concentrating instead on presenting their songs with a maximum of visceral impact, Leppard in

concert functions like a well-oiled machine. With Savage and Allen laying down a solid beat, Clark and Collen adding their sonic barrage, and Elliott providing the final touch with his over-the-top vocal assault, the band have captured the imagination of the rock and roll masses with their tight, exciting style.

"We've never believed in stretching out a song by playing long solos," Steve Clark said. "Playing that way, went out with bands like Deep Purple. We prefer to keep the show rolling along, keeping the solo spots to a



Phil Collen

minimum. The only reason I could see for playing 20-minute songs would be if you didn't have enough good material — that's never been a problem for us. We don't want to do anything that might slow us down."

The only thing that has managed to slow down Def Leppard over the last year has been the recurring vocal problems suffered by Elliott. While Joe insists that "any problems I had on tour were really quite minor," his difficulties forced the band to cancel two weeks worth of dates.

"I want to stress that we didn't miss

any dates on the tour — we simply rescheduled some because I strained my voice. The problem this time wasn't really anything like what happened last time, when I kept losing my voice over and over again. That time, I must admit that I was concerned that I might never be able to sing again. This time I knew that if I gave myself a bit of rest, my voice would be fine — and it was. It gave me no problem for the rest of the tour and, in fact, a lot of people were saying that I was singing better than ever."

Of course, with their new-found



Rick Allen

success, Leppard now face the pressure of matching the high standards established on **Pyromania** on future album projects. While Steve Clark dismissed that worry with a casual shrug, he quickly added that, "We only try to please ourselves. Our success really didn't happen because of luck — we worked very hard in the studio when we recorded **Pyromania**. Our producer, Mutt Lange, pushed us to keep trying to improve on what we had already done."

"We've always been a very motivated band," he added. "We enjoy relax-



Mitch Rauten

Elliott in action: "We've tried to create a sound of our own — something people can hear for the first time and say, 'Hey, that's Def Leppard.'"

ing and lifting a few pints when the opportunity arises, but we're very dedicated to our music. I can't imagine ever seeing us lose our desire to create the best music we can. That's why I have no worry about our ability to create new songs that will stand up favorably to the things we've done already. Our lineup is stronger than it's ever been, and we're all brimming over with ideas we're anxious to try in the studio."

The reason that the band's lineup is "stronger than ever" is the addition of Collen, whose burning lead runs and rock-steady rhythms have provided the band with a stabilizing factor that they may have been missing previously. To watch Collen and Clark work together in concert is to view two guitarists who seem to be tuned

in to the exact same musical wavelength — two musicians who share a common artistic vision.

"Phil pushes me on stage every

"This has all been like a dream to us."

night," Clark said. "He's a very adventurous guitarist, and his enthusiasm has made all of us realize that we can't afford to sit back on our accomplishments. That's one of the troubles we had in the band before

Phil joined. Pete Willis, (who preceded Collen in Leppard's lineup), often was content to play the same riff that I was working on. Phil tends to play against what I'm doing and that gives us a much fuller sound on stage.

"We're looking forward to going into the studio and working out some exciting guitar parts together," Steve added enthusiastically. "We tend to do a lot of overdubbing on our albums, so we have a virtually unlimited opportunity to work out exactly what we want. Phil and I have some very specific ideas about what we want to try in the future, and I can promise that they'll be very interesting. Def Leppard isn't the type of band that's content to keep playing the same type of music. We want to keep expanding and growing."□

Celebrity rate a record

by Charley Crespo

Philthy Animal Taylor, drummer for Great Britain's most devastating headbanging rock group, Motorhead, says he listens to radio a lot, adding "it saves on buying records." Alternately gulping down a Budweiser and blackberry brandy, he sets about reporting his first impressions on a batch of recently released singles. Toward the end of the session, we are joined by the band's bassist and vocalist (we dare not call him a singer), Lemmy Kilminster, who adds a few comments of his own between swigs of vodka and orange juice.

Do You Compute,
Donnie Iris

The intro is a bit like Devo. Fuck it, it sounds like it's going to go on with all cliches. I don't like this.

Saved By Zero,
The Fixx

I like the riff, but the vocal line spoils it. (Puts his finger on the label.) It sounds better when I speed it up a bit. It started off pretty good, but it's a bit disappointing. Not bad.

Safety Dance,
Men Without Hats

It sounds like electric folk music. Are you familiar with any of the British folk bands like Fairport Convention or Lindisfarne? I definitely don't like that. I imagine they'll stay without hats forever. It's great for dancing in discos, but I don't go to discos and I don't dance.

Fake Friends,
Joan Jett & the Blackhearts

I'm disappointed in this as well. I thought it could have been faster. She should stick to wearing black shirts. She looks tastier on the front of the picture sleeve than on the back because she's wearing a black shirt. The vocals are too cute.

MOTORHEAD



Motorhead (left to right): Brian Robertson, Lemmy, Philthy Animal Taylor.

How Am I Supposed To Live Without You,

Laura Branigan

Oh, it's one of those phone-call-in-the-morning songs. "I woke up and I went back to sleep again." It's been done before, Laura, and probably better. I don't like this at all.

Baby Jane,
Rod Stewart

I like it. It reminds me of his old stuff with Faces. It's a good tempo as well; it's not too slow. This is probably good in discos. People will probably be horrified to learn I like this. (Lemmy enters the room.)

Every Breath You Take,
The Police

Philthy: I already have the album and I love the single. I'm going to steal this 45. I've liked everything they've ever done. They're great.

Lemmy: Great song. I wish I could say the same for the rest of the album.

Philthy: I'll play the B side. It's blues. It's really

great the way they change.

Lemmy: I wish they had a C side.

Space Age Whiz Kids,
Joe Walsh

Philthy: I always liked Joe Walsh, but not when he was with the Eagles. I didn't like them much; well, some of it was okay. This is all right. I love that sort of bass playing, with big long gaps in between. I bet it'll be a hit, I made a prediction. I like that, it's a good one.

Lemmy: (shrugs) Ordinary. It's music to listen to when you're asleep and drunk. It sounds like Joe Walsh was asleep and drunk when he wrote this.

1999,
Prince

Philthy: Let's listen to this geezer. I've heard of him. My old lady likes him, which means I probably won't.

Lemmy: I like him, but he wouldn't put his tongue in my mouth when I kissed him.

Philthy: Sounds like Joe Walsh.

Lemmy: It sounds like it could be anybody.

Philthy: I don't need to listen anymore. Thank you very much, Prince, but no thanks. □

PAT BENATAR

life in the spotlight

Rock's Reigning Queen Struts Her Stuff On First Live Album.

by Rick Evans

A young fan stood outside Pat Benatar's dressing room door with a single red rose in his hand. "I can't believe I might get the chance to meet her," he whispered as he nervously fumbled the rapidly decaying flower. "I won a radio station contest, and the prize was the chance to come backstage. I'm so scared, I don't know what I'll even say."

At that moment, the door to one of the band's tuning rooms opened, and guitarist Neil Geraldo strolled out, instrument in hand. A few seconds later, Pat herself, dressed in a red-leather miniskirt and black top, bounded across the hall to an adjoining dressing room, passing her waiting fan in the process.

"She's even prettier than I thought," he gasped as she quickly disappeared from view. "But I'm not gonna even bother her to say hello.

I'm gonna keep my memories just like they are — that Pat Benatar is a fairy princess." With that, he gently placed his rose on the floor in front of Benatar's door and quietly walked back to his seat in the packed arena.

Pat Benatar has had that



Pat Benatar: "There's a feeling of freedom up there under the lights that nothing else can replace."

mesmerizing effect on the rock community for nearly five years — ever since her self-titled debut album rocketed this diminutive Brooklyn, New York, native to the top of the rock hierarchy. Her four-octave voice and ability to mix hard rocking anthems with pop-oriented singles have allowed her to carve out a special niche for herself as

rock's platinum princess. Such songs as *Hit Me With Your Best Shot*, *We Live For Love* and *Precious Time* have given Pat an image as a spunky, free-spirited rocker, an image further enhanced by her latest album, **Live From Earth**, an LP that documents the excitement of Benatar's in-concert performance.

Shari Lynn Behr

"I love playing live," Pat said shortly before going on stage. "I've never been too crazy about the business side of rock and roll, and recording can become an incredible ordeal, but going on stage and performing is something that I feel very comfortable doing. There's a release and a freedom up there under the lights that nothing else can replace. It's just so exciting that I never get tired of it."

Actually, we had taken a long time off the road before we began touring again last year. I had gotten married to Spider (Geraldo), and then we got involved in recording **Get Nervous**, so before we knew it, a year had passed between tours. That's something I'd rather not see happen again. When you take that much time off, you begin to wonder if you can actually perform anymore. You lose some of that mental toughness that you need to go on the road."

During her massive six-month international tour for **Get Nervous**, Benatar and band produced what Pat fondly recalled was "some of the best music we've ever done." Traveling throughout the United States and Europe, the group recorded a number of select dates with the expressed intention of producing their first live album. The results, as shown on **Live From Earth**, prove that Benatar, Geraldo, drummer Myron Grombacher, bassist Roger Capps and keyboardist Charlie Giordano now rank among rock's best in-concert attractions.

"This album was very carefully done," Neil Geraldo explained. "We spent hours and hours going over the tapes and selecting the best performances. When you have something like 30 different versions of *Hit Me With Your Best Shot* to listen to, your ears begin to turn to rubber. I imagine that the average fan would have a lot of difficulty telling the difference between the versions, but I listen to make sure that the drums are miked properly and the guitar is in tune — things that you don't always catch when you're up on stage."

"Neil is such a perfectionist," Benatar added with an adoring gaze. "He takes our music very seriously, and even when I may be satisfied with a particular song, he'll always go, 'Don't you hear that hiss on the bass track?' He has an amazing ear for production. He has a natural feel for putting the various musical elements together and having things turn out right. I'm more impulsive," she added with a laugh. "I want to go out there, do my song and split. Neil will sit there for hours taking the instrumental components apart, then putting them back together again." While Geraldo and Benatar both scoff at the notion that their live

album is merely a device to provide more time for work on their next studio effort, they admit that many live albums fail to serve the purpose for which they were intended.

"A lot of times, it seems that live albums are put out because the artist involved simply has run out of new ideas," Geraldo explained.

"That's certainly not the case here. We were just so pleased with the way the band was sounding on the last tour that we thought it was the proper time for us to make an in-concert album. We also had an offer

"Worrying about when to start a family puts the whole music scene in perspective."

from Home Box Office to do a live concert special, so we thought as long as we were going to work on the sound for that, we may as well work on a live album.

"We've had four very successful albums," he added. "This live set sums up the best of those records. The album serves as a summation of that segment of our career. It's also a momento to all the fans who came out to the shows — it gives them a chance to relive some of the excitement we hope they experienced."

In addition to documenting the

band's live talents, the album serves as a bold demonstration of Benatar's evolution as a performer. With her current lineup featuring a keyboard rather than a second guitar, much of the rough edge that distinguished such early hits as *You Better Run* and *Treat Me Right* has been replaced by a more expansive sound. While Geraldo's guitar excursions can still rattle the rafters of any arena, on their new LP, Benatar and band give hints as to where their sound may be heading in the years to come.

"Charlie Giordano's addition to the band has given us a much broader sound," Pat explained. "We had been thinking about adding a keyboard player to the group for a long time. When the opportunity came to add another member to the band last year, we knew we didn't want another guitarist. Charlie has fit in just perfectly. He can add a lot of subtlety and substance to even the older songs. It's amazing how much better the band sounded with that extra element in it."

"Having Charlie in the band also gave Neil a lot more opportunity to stretch out on the guitar," Benatar continued. "He knows that Charlie can fill the rhythm role very well. I think his presence will really be felt on the next studio album. Now that he's a fully integrated member of the group, we'll really be able to try some new things. That's what I really want to do," she added enthusiastically. "I want to avoid being trapped in any particular category. I don't want to do the same kind of songs I've already done. I want to always try something different — something that will surprise people."

What is Pat doing now that **Live From Earth** is sailing up the charts? Is she busily preparing material for her next studio disc? Is she gearing up for another massive road junket? "Nah," she adds with a wistful grin. "Neil and I are really homebodies. I hate the rock and roll social scene. It's too crazy for me. We're just relaxing and taking life easy. We're thinking about starting a family, but we can't seem to decide when the right time will be. Obviously, if I have a baby, it's gonna put a crimp in my career."

You can't go on the road for six months if you're pregnant. That's about the most agonizing decision Neil and I are facing these days, and it's pretty heavy stuff. Worrying about when to start a family really puts the whole music scene in perspective.

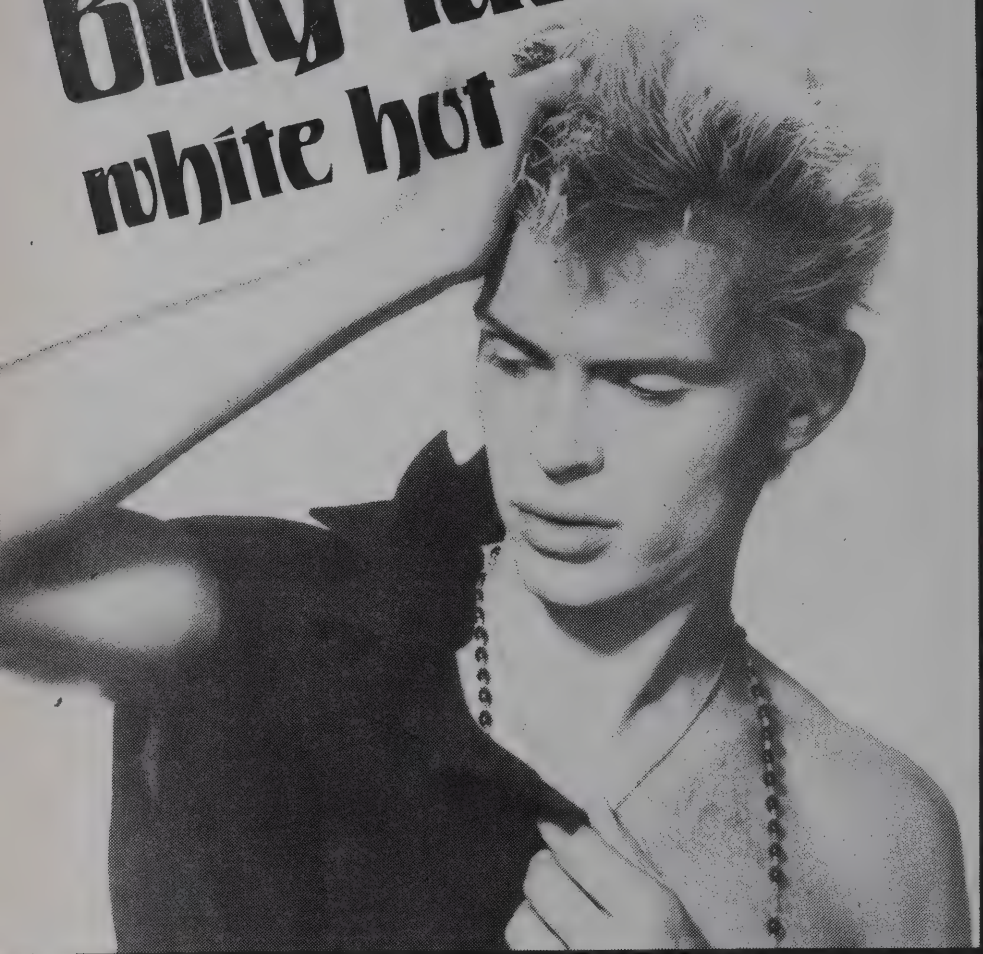
"I really love rock and roll," she added, "but I want a family more than anything else right now. I don't feel I'd have to give up my career; perhaps I'd only delay it a year or so. Hopefully, nobody will forget about me during that time." □



A sultry Pat: "I want to do my song and split, but Neil is such a perfectionist."

Jeffrey Meyer/Rainbow Photography

Billy Idol white hot



Billy Idol: "Music can bring you closer to people."

British Rocker Straddles The Line Between Metal And Punk.

by Laura Fissinger

Assignment: Billy Idol, the blond bombshell with brains and boogie, the British baron of rock and roll beefcake. What's this boy's version of, uh, recreational fun? What's the motor under the hood of the music? Girls? Parties? How many hot times, and in what cities?

We figured Idol to be a pretty sure source for some steamy anecdotes. Just look at the glorious tattoos, the snowcap hair and the male-model face with all the right naughty expressions. On the day of this interview, it was a wet 98 degrees in New York, yet Idol was dry — decked out in

his jewels and black leather. Coming from a good time or going? We wanted to watch Billy Idol take a walk on the wild side.

But in Idol's music and in a lot of his interviews, there are plenty of hints at a serious, grownup man inside the punker's clothing. One of his most powerful tunes, *Shooting Stars*, comes out loud and clear against living the life of a loadie. On the other hand, Idol once told this very mag that it never did him any good *not* to do drugs. Which trip is closer to Idol's truth?

After a half hour with him, it's not

necessary to ask. The 27-year-old Brit is incredibly talkative, pretty smart about life, blessed with a good sense of humor and, as he says about his music, "just wanting to be honest." He doesn't express any desire to deny all the drugging and partying he's done over the years. But he doesn't exhibit any desire for the wild life, either. Making good music and connecting with people are more important than all-night wastelands.

On that day of the hot weather and black leather, Billy was in the middle of finishing his latest album, **Rebel Yell**. Hot coffee was the drug that got the conversation going.

"*Shooting Stars* is about people in New York clubs with their faces in toilets and squalor, shooting up because the world convinced them it was hip. The song is about young people staying strong enough to cope with whatever they really want to do with their lives. If they want to fulfill their dreams, it doesn't do them much good to be copying people who are wasting their lives. That's one reason I've chosen music for myself. It can bring you closer to people, instead of pushing you farther away from them."

The whole idea of taking worthwhile risks, personally and musically, dominated Billy's conversation. When he moved from London to New York two and a half years ago, he was hardly on the trail of good times and good women — not exclusively, anyway. He wanted to force himself to do some growing up by leaving the friends, home and fellow musicians he felt so safe with. "You have to totally face up to those things in life that you'd rather pretend didn't exist."

Billy found some sharp, inventive musicians in New York — ones that would push him toward new musical adventures. "This new album still sounds like me, but it's not just a rehash of **Ready Steady Go**, and it's not as experimental as the last LP, either. You know the part of *White Wedding* that says 'start again' — that can also mean *think* again, or *start* thinking. You've got to do things and take risks for positive reasons. People might read this story and think that I don't have a sense of humor, or that I never get stoned or party, or that I'm some pop-star type who just does all this to be on TV. Well, I do music because I *care* — about the music and about people."

We started this story looking for the wild life, and we ended up with an endangered species — a guy who thinks, and cares. And the tattoo still looks great. Especially with sweat on it. □

by Charley Crespo

Some of you may be wondering what Carly Simon is doing in **Hit Parader**.

No Carly hasn't changed gears and gone heavy metal. Despite all the coverage she receives in celebrity-oriented print magazines like **People**, Carly is still principally a music person. **Hit Parader** is a music magazine. Bingo. Besides, the Editor-In-Chief of this fine publication has always had a secret crush on Ms. Simon.

Carly attempted to be a little adventurous on her latest LP **Hello Big Man**. The album features love ballads in typical Carly Simon fashion, but the New York-born singer/songwriter also experimented with ethnic sounds. One song, *Menemsha*, was inspired by the music of the Aturi Forests. Two reggae-flavored songs feature the ace reggae rhythm section of Robbie Shakespeare and Sly Dunbar, formerly with Bob Marley's Wailers. There's also a song called *You Know What To Do* that was Police-type reggae, so she invited that band's Andy Summers to contribute guitar licks, and he consented. All in all, it's modern and a far cry from Simon's previous album, **Torch**, which offered renditions of classic songs from the 20s and 30s.

"When I'm making an album, I go into very high, high drama," she told **Hit Parader** as she sat comfortably at home with John-Dog, her henna-colored poodle, on her lap. "I start getting very down on myself, thinking, 'God, I don't want anybody to hear this, I don't want anybody to hear this. I don't want anybody this closely into me.' Since my songs are so intensely personal, it's very hard on me; it's like giving up something from myself. Even if it's an artistic expression of my inner self, it's hard to release it, to somehow give it to the public. I have a lot of labor pains when I make an album.

"I've written a lot of songs which were not personal and are away from the 'I-you-me' syndrome, but for some reason, they're not as strong. I'm actually better when I write about personal things, but I have to sacrifice something because of that. Because I'm so intimate with my audience, I sacrifice a certain privacy, so it's paradoxical; I keep a low profile, and I am quite private about my life, I display it in my songs.

"My insecurities are heavier," she continued, "especially since my life with James was so public. People would say, 'Oh, that's a song James wrote about Carly, or Carly wrote about James.' It got into a soap opera thing. At that point we both became a little sensitive to what we were saying in our songs."

James is her ex-husband, James Taylor, who just about matched her career hit for hit over the years. He scored with *Fire And Rain*, *Handy Man*, *Your Smiling Face*, *You've Got A Friend* and others, while she responded with *That's The Way I Always Heard It Should Be*, *Anticipation*, *You're So Vain*, and *Nobody Does It Better* (the Oscar and Grammy nominated theme from the James Bond film, **The Spy Who Loved Me**). Not only did the duo enjoy a private life together, but their remake of an old Charlie and Inez Foxx hit, *Mockingbird*,

Carly Simon



Lynn Goldsmith/LGI

Carly Simon: "My life with James got to be a soap opera."

a change of pace

Legendary Singer Exhibits Her Unique Talent On **Hello Big Man**.

became a sizable hit a few years back. They also worked together setting up several anti-nuke concerts and rallies, as well as the **No Nukes** movie. They no longer meet for dinner or drinks, but Carly wishes they did. She's got a new boyfriend, actor Al Coury, who used to be in *Dynasty*, but she admits that James will always have a warm spot in her heart.

"I miss him a lot," she says of James. "There's definitely a hole in my life where he used to be, but there are new things. There's no one who could ever take his place, but there's a new love. I have a lot of respect for James; I still love his music and listen to it a lot. It's an inspiration to me. He's a wonderful father; he lives four or five blocks away and sees the children just about every week. I wouldn't say there's much bitterness," she concluded, adding softly, "maybe from his point there is."

Although Carly has given up her marriage, she hasn't cast aside her causes. She remains active in the No Nukes movement and regrets the recording schedule conflict that resulted in her missing the recent anti-nuke concert in

Washington, D.C. She's found herself drawn to other less-celebrated causes as well; not long ago, moved by an impulse, she went to local army and navy surplus stores and bought all the blankets and other emergency necessities she could find for earthquake victims in Italy. She also instigated an idea to make her Upper West Side neighborhood more beautiful by requesting locals to put flower boxes along Columbus Avenue.

Overall, however, Carly Simon is hardly working. Her first priority is her home life, which involves spending maximum time with her two children by James, six-year-old Sally and three-year-old Benjamin. She's also planning a TV musical, in which she will portray a character similar to Carly Simon: the musical will be based on her original compositions. She won't tour because of the severe stage fright she experiences in large arenas, and she doesn't see as feasible hiring a professional band for a tour of the small clubs in which she would feel comfortable.

So what is Carly Simon doing in **Hit Parader**? Hey, she's a class act. □

English Metalists Try To Make Up For Lost Time.

by Andy Secher

When the new wave of British heavy metal started to boom a few years back, Grand Prix were one of the groups that somehow got lost in the shuffle. Despite recording a couple of outstanding albums that mixed hard-edged metal anthems with a melodic pop sensibility, they never grew out of being more than a cult band — especially on this side of the Atlantic. Now, however, with a new label and the release of their first Stateside album, *Samurai*, Grand Prix look like they're ready to make up for lost time.

"We've always felt that our music was well suited for American audiences," vocalist Rob McCauley explained. "We've never consciously said, 'Ah, that's a song that could make it on the radio,' but we enjoy writing good songs, which is something the Americans seem to appreciate more than the British. We're so happy about the opportunity to have the new album come out in the States. For a while we wondered if it was ever going to happen for us here. We had

been on a record label that just didn't think they should release our albums in America. Thankfully, when our contract with them ran out, we were able to find a new label (Chrysalis) that was far more receptive to our needs."

Although Grand Prix dates only to 1981, their history actually goes back to the mid-'70s, when two bands named Paris and Raw Deal were performing on the same British pub circuit. Paris was fronted by keyboardist Phil Lanzon, bassist Ralph Hood and guitarist Michael O'Donoghue, while Raw Deal featured the leather-lunged vocals of McCauley. As Rob remembered, the mid-'70s weren't the best of times for hard rock bands in Britain.

"It was the height of the new wave and punk movements," he said. "We had our cult followings, but most of the club owners only wanted bands with pink hair and ripped T-shirts. We just didn't fit in; but once bands like ours got a foot in the door, we showed them we could attract a lot of people to the clubs — that's all the owners needed to see."

A few years later, Paris was finally signed

to their first record contract, but due to a band called Paris 9 already being on their label's roster, a record executive came up with the name Grand Prix. "We weren't too sure about that at the beginning," Ralph Hood stated, "but it grew on us." The band's self-titled debut met with lukewarm response from the British fans, and the group realized they needed a more dynamic front man to present their high-energy songs. They decided to call upon old acquaintance McCauley, who was still struggling on the bar circuit with Raw Deal. The realigned band soon recorded their second effort, *There For None To See*, which quickly established them as a bright new light on the English hard rock scene.

"That album had a lot of diversity on it," McCauley said. "It was something a little different from the riff bands that seemed to dominate the scene. We've been called a heavy metal band, but we're really not. We can crank out a song at a loud level, but we have a lot of other facets as well."

Many of those facets are apparent on *Samurai*, a finely honed collection of rockers which demonstrates the band's wide-ranging talents. From the powerful riffs of *Shout* to the infectious rhythms of *Give Me What's Mine*, Grand Prix displays a sound that seems tailor-made for America's hard rock tastes.

"We don't see anything wrong with having a degree of commerciality in our music," McCauley explained. "It's not like we've changed our style to fit into American radio. *Samurai* is very much a Grand Prix album. We weren't even sure it would be released in the States while we were recording it. We write songs that people can enjoy listening to — there's nothing wrong with that." □



Grand Prix: "We've always felt our music was well suited for American audiences."

Shooting stars



Men Without Hats

"We make songs, not sounds," says Men Without Hats' musical director and spokesperson, Ivan Doroschuk. "We're not interested in searching out synthesizers for hidden squeaks and squawks. We put a lot of emphasis on melody and use our synthesizers as a means to the end."

Men Without Hats was formed when Ivan was joined by his classically trained brothers, Stefan (guitars and violin) and Colin, as well as Alan McCarthy (keyboards). The Canadian group's first record in the United States was *Folk Of The 80's* on a small independent label, but *The Safety Dance* from the *Rhythm Of Youth* LP has brought the quartet a national audience; the song was first popular on Black radio stations before pop and rock stations got hip to it. Now everyone's dancing *The Safety Dance*.



Eurythmics

Synthesizer player David Stewart and vocalist Annie Lennox deliver Euro-sounding rhythmic music, and call themselves Eurythmics. Everyone is calling them an outstanding new electronic-music duo. Meanwhile, their bizarre appearance is making their videos MTV favorites. Unquestionably, Eurythmics have arrived.

Stewart admits to having lived "very peculiarly" after running away from home. Following years of playing the guitar, he broke into the music world as a result of hiding out in a van belonging to the medieval-folk band called Amazing Blondel. He was also involved in three car crashes, wrote, became a street person and got deported from Holland. Lennox, on the other hand, was formally trained in piano, harpsichord and flute during her three years at the Royal Academy of Music. She met Stewart while waitressing, and, with Peet Coombes, they formed the Tourists and enjoyed a minor hit with a remake of Dusty Springfield's *I Only Want To Be With You*.

Three years later, in 1980, Eurythmics were born. The duo's American debut, *Sweet Dreams (Are Made Of This)* has done well thanks to the title track and *Love Is A Stranger*.



Patrick Harbom

Helix

Young and aggressive, Helix have garnered a reputation for being the hardest working band in Canada. During their nine years together, the hard rock quintet have never been out of work. The Ontario-based band has repeatedly scoured their homeland and occasionally even dipped as far south as Texas while logging, by the group's own count, over 300 performances last year alone.

"It's a very physical show, but it's what our audiences expect from us," explained the group's lead vocalist, Brian Vollmer.

The band members' determination took them to the point of selling their homemade debut album from the stage at their concerts. That record sold 10,000 copies and led to a major record deal. Helix's third album, *No Rest For The Wicked*, is the group's debut in the U.S.



Coney Hatch

Canada has long had a reputation as a stronghold of metal music. One of the newest, and brightest Maple Leaf exports is Coney Hatch, whose balls-to-the-walls sound has caused quite a stir in England and the U.S. in addition to their Northern homeland. Band members Carl Dixon (vocals, rhythm guitar), Andy Curran (vocals, bass), Dave Ketchum (drums) and Steve Shelski (lead guitar) first came together four years ago, and after playing endless one-nighters throughout Ontario, they finally released their debut album last year. Now with the appearance of their second album, *Outa Hand*, the band feels ready to join such other Canadian groups as Rush and Loverboy at the top of the rock world.

"We have a commercial feel in the group, but we're a pure hard rock band," Curran stated. "We're not trying to sound like anyone else — we only want to sound like Coney Hatch."

The band's unusual name derives from an English mental institution called the Colney Hatch, but according to Carl Dixon, Coney Hatch is far from crazy when it comes to producing top-notch rock and roll. "We really believe in what we're playing," he said. "We write good songs, and we're pretty good musicians, and most importantly, we really believe in rock and roll."

GUITAR GREATS

RIK EMMETT

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?: When I was about 12 or 13. My grandfather gave me a plywood guitar with palm trees patterned on the front.

WHY DID YOU START?: The Beatles got through to me — although, later on, Hendrix and Clapton turned me on to rock.

FIRST TYPE OF GUITAR: It was a nylon-stringed classical guitar — a Yaini. My first electric was a Kay student model, with one pick-up.

EARLY INFLUENCES: Charlie Bird, Django Rheinhardt, Andres Segovia, Wes Montgomery, Ritchie Blackmore, Jimi Hendrix, Eric Clapton, Steve Howe — the last named being a major influence.

FIRST PUBLIC PERFORMANCE: It was at a private party when I was in the eighth grade at school. I can't remember the band's name.

RECORDING BANDS: Triumph, Justin Page, Act 3.

FIRST APPEARANCE ON VINYL: It was on the album Justin Page released on Capitol some years back and long since deleted. It sold about three copies. I'd also done some jingles and Muzak stuff before that, though.

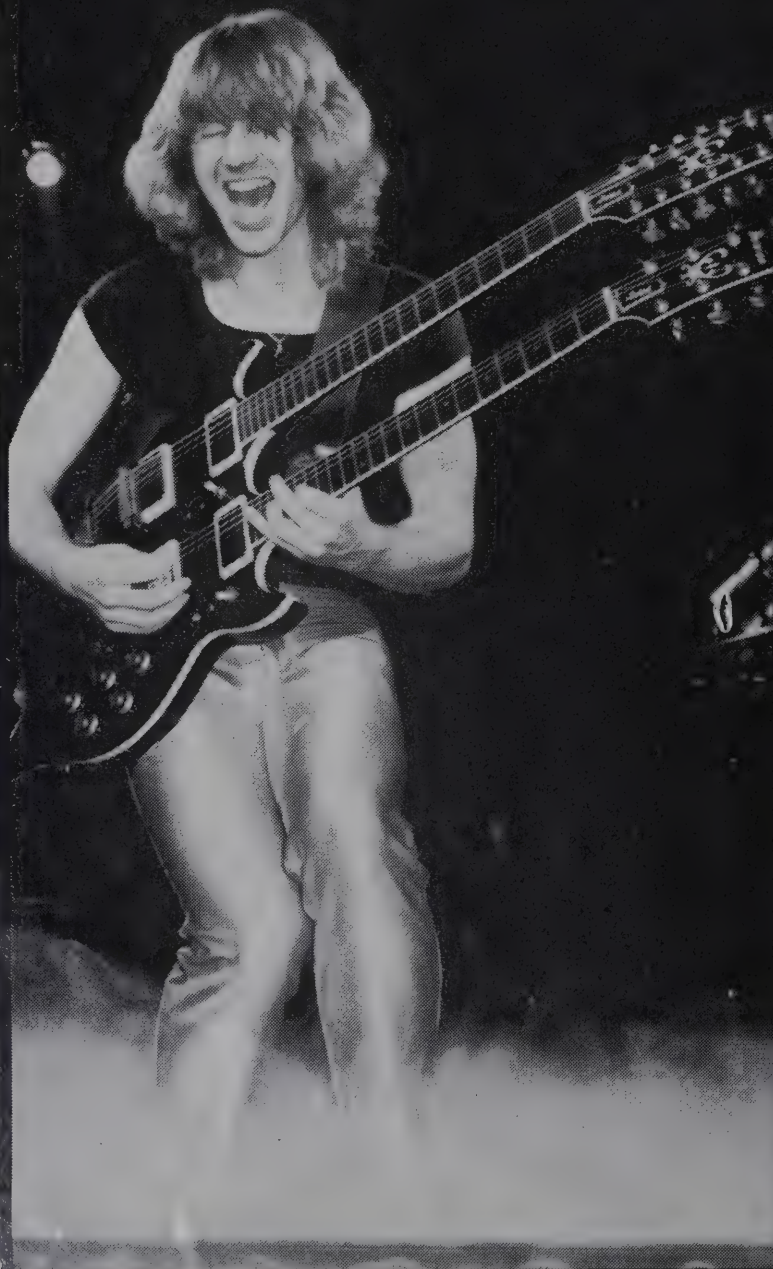
OTHER VINYL APPEARANCES: The Lee Aaron Project (playing electric guitar), Diane Heatherington (playing acoustic guitar) and David Dundas (backing vocals).

EQUIPMENT: Marshall 50-watt heads, 4-by-12 Marshall cabinets with Celestion speakers. My guitars are a Framus/Akkerman model, a double-neck Ibanez and a similar Gibson, a customized Strat with special vibrato fitting and a Dean Flying V-made with an ML body and possessing a vibrato system.

NUMBER OF GUITARS OWNED: About 35 now.

MOST MEMORABLE SOLO: I like my work on *Epilogue (Resolution)* from **Never Surrender**; although, to the fans, it's probably *Rock 'n' Roll Machine* that stands out.

OTHER GUITARISTS YOU ADMIRE: A whole long list of 'em. Pat Metheny, Steve Morse, Chet Atkins, Pete Townshend, Allan Holdsworth, Eddie Van Halen — there're just so many I could name. □



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Black Sabbath

a new beginning



Ian Gillan: "I felt I could make an important contribution to Sabbath's music."

With The Addition Of Ian Gillan, Sabbath Prove That They Are Born Again.

by Andy Secher

Like the proverbial cat with nine lives, Black Sabbath always seem to be fighting back from the brink of extinction. A few months back, the future looked bleak for this legendary British heavy metal unit. Vocalist Ronnie James Dio and drummer Vinnie Appice had been fired, leaving guitarist Tony Iommi and bassist Terry "Geezer" Butler to confront the possibility that the Sabs had reached the end of their 13-year reign as the kings of "downer rock." But the Princes of Darkness still had a few tricks up their sleeves, and, after weeks of

speculation and rumor, they revealed the existence of a new Black Sabbath — one that includes vocalist Ian Gillan and former ELO drummer Bev Bevan.

"It's amazing how the pieces fell together," Iommi said as he stretched his long frame in an easy chair. "Terry and I weren't sure what was going to happen to the band when we had our breakup. We considered doing some solo projects and putting Sabbath on a hiatus, but when people heard that Ronnie and Vinnie had left, there was such a degree of interest expressed, we saw that we needed to keep the band going. We went through a whole list of candidates for the vocal position — including people

like Robert Plant and David Coverdale — before finding out that Ian was available and interested.

"That made our decision very easy," he continued. "We all come from the same background and we've known Ian since he was singing with Deep Purple in the early '70s. It's been a perfect match. His voice fits our music, and Terry and I feel much more relaxed having a singer with Ian's range working in the band. He has such an incredibly powerful voice — his shriek is legendary. He makes us play even louder than before. That's one of the reasons that the new album is so good. It may be the loudest album we've ever done."

On their aptly named **Born Again** LP, the Iommi/Gillan/Butler team has constructed a classic dose of Sabbath's heavy metal thunder. From the hard rocking *Keep It Warm* to the wall-shaking *Disturbing The Priest*, Sabbath have returned to the musical formula that first won them acclaim over a decade ago. "It is a back-to-basics album for us," Iommi said. "It took us only four weeks to record, which is about a quarter of the time we've been using on our recent albums. Working that quickly took us back to the same sound and the same musical atmosphere that we had on our very first album — in fact, this record is very close in style to that LP."

Iommi revealed that his favorite track on the album is *Trashed*, which in title makes reference to a car wreck Gillan had while the band was recording the album. "Ian can be a bit of a loon at times," Tony stated. "He's such a joy to work with because he's always laughing and always looking for a way to have a good time. Evidently, one night after we had finished work for the day, Ian headed over to a local go-cart track near the studio. He started tearing around the track and he just took one of the corners too fast. He crashed the car and flipped it over a few times — it was totally trashed. Luckily, he wasn't hurt at all. Ian lives a charmed life; he can do some crazy things but he never seems to be any worse for the wear. His attitude has made us a stronger band." While Iommi stated his belief that Sabbath is "stronger today than ever before," Gillan was too pleased by his position in the band to even think about making comparisons with earlier Sab incarnations. "I didn't know what went on in the band with Ozzy or Ronnie, and frankly I don't care," the easygoing vocalist exclaimed. "I'm just so happy to be in the group that I don't want to become embroiled in any controversy. I respect the work that Sabbath's previous singers

have done, and all I can say is that I bring a different voice into the band — not necessarily one that's better or worse. Things are just going too well right now to start causing any friction."

Gillan's addition to Sabbath, while welcomed in American hard rock circles, has caused a bit of a stir in Britain, where music papers accused him of taking advantage of his audience during his last tour with his own band, Gillan. "Those stories are a little out of line," Ian said. "They're saying that I faked having vocal problems just so I could break my band up and join Sabbath. That's not true. I was having serious vocal problems, and doctors told me that I should take a number of months away from singing. I didn't expect my band to sit around waiting for me, so I gave them permission to look for other gigs. When the Sabbath opportunity came, I didn't feel any particular concern for the band — most of them were already involved with other groups. I was looking out for myself."

"How could I turn down the chance to play with Sabbath?" Ian added. "I've known Tony and Geezer for years, and I felt I could make an important contribution to their music. We all seem to be on the same wavelength. Sabbath is an all-British band again. That's surely not a putdown of America or Ronnie and Vinnie; but there is a certain sensibility that we share, having the same roots, that is irreplaceable. We've all been through the same experiences — me with Purple, and the rest of the band with Sabbath. We've tasted success, and we know we want to taste it again."

In quest of that "taste of success," the band members are currently in the midst of a huge international tour that Iommi stated was "one of the most ambitious road trips we've ever gone on." In addition to headlining the recent Reading Festival in England, the Sabs new lineup traveled throughout Europe before beginning their full-throttle assault on the U.S. Regrettably, the band's

American tour has been marred by the presence of religious groups who have popped up at many dates to protest the contents of the band's lyrics. Iommi views such activities with bemused disinterest.

"Don't those people know that they're defeating their own purpose by protesting our music?" he said with a sly smile. "All they're doing is giving us more publicity. It's a rather ludicrous situation. But we've remained totally immune to those protests, because we've always believed in what our music is saying. We're not about to let a few fanatics change that. The simple fact is that there's good and evil in all of us, and that Sabbath has often explored that evil side. We've never necessarily condoned it — we've just made people aware that it exists."

"People have accused us of practicing black magic," he continued. "That's not true at all. In fact, what we've done is tell of the dangers of black magic — we've never said we are involved with it. That's the big difference that people must understand. Just because you write about a particular topic doesn't mean that you believe it. Most of the **Born Again** album, for instance, portrays the evil side; but that doesn't make us, or the people who listen to it, evil."

Ironically, bands that have picked up Sabbath's demonic gauntlet, such as Iron Maiden, have managed to shoot up the sales charts and, in some ways, replace Sabbath in the hearts of many young rock fans. "I'm rather flattered that we have served as an influence to many young bands. It's a compliment that they've been able to use our style and become successful. I'm not saying that they're not making creative music, because I haven't listened to it that closely to know, but I know that the image and the lyrics were definitely influenced by our work."

With their revitalized lineup, however, the Sabs aren't about to take a back seat to any of the new heavy metal bands. With their latest LP proving to be one of the most successful Sab albums, and their live shows ranking among the most successful concert ventures of the year, it seems that Black Sabbath have indeed been "born again."

"It's like the old days all over again," Iommi said. "Having Bev join on drums, and being able to play pure hard rock without the frills that Ronnie needed, has really revitalized the band. We're very lucky," he added with a laugh. "We've been through a lot over the years, but we manage to survive. If nothing else, Black Sabbath is a band of survivors." □



Tony Iommi: "Born Again may be the loudest album we've ever done."

HIT PARADER







Kiss (left to right): Gene Simmons, Eric Carr, Vinnie Vincent, and Paul Stanley.

Metal Madmen Begin New Era With Lick It Up.

by Andy Secher

The makeup is gone — and so is guitarist Ace Frehley. Unquestionably, it's the dawning of a new era for Kiss. "It was just time for some changes," bassist Gene Simmons said as he sat in New York's Right Track Recording Studios, listening to the

final playbacks of the band's latest album, **Lick It Up**. "Kiss has always done exactly what we've wanted," he continued. "We've never let people tell us what we can or cannot do. In fact, many people told us 'You can't take the makeup off.' That was all we needed to hear — a statement like that told us that we had to take it off."

"We're still Kiss," chimed in guitarist Paul Stanley. "The

makeup, the high heels, the costumes — they were all secondary to the music, and right now the music we're making is the best we've ever done. We believe that our fans understand that. They know that we're gonna deliver the best heavy metal music around, and the makeup really has nothing at all to do with how hard we rock."

Despite the band's assertions that the loss of their trademark

makeup will have only a beneficial effect on Kiss' sound, it's hard to believe that the time of "Star Child" Stanley and "Demon" Simmons has come to an end. Few bands in rock history ever managed to reach the heights of fan acceptance that Kiss attained in the late '70s. Their wall-shaking teen anthems such as *Rock and Roll All Night* and *Strutter*, as well as their fire-breathing, blood-spurting concert spectacles brought new meaning to the term "theatrical rock." With the release of **Lick It Up**, however, Kiss now insist that the music is far more important than the image.

"When we first started, John Denver has the Number One record in America," Simmons noted. "We knew that to make it we'd have to be outrageous and go totally against the accepted norm. That's why we wore boots that made us seven feet tall, and looked like we had crawled out from some other world. Times are different today; the makeup isn't relevant to our future. After 10 years it was just time to move on. Kiss is a living and breathing entity, and like anything else, the band has grown up a bit. The music, if anything, has returned to the earlier sound, but we as individuals, and as a band, have expanded our scope."

"We feel very comfortable with the idea of taking the makeup off," Stanley added. "It feels right to us. Some people have always had the wrong idea that it was because of the makeup that we wrote good songs or were able to put on great stage shows. In fact, it's the other way around — the makeup, the theatrics were the extra icing on the cake, nothing more. The makeup didn't make our albums sound good, and the makeup didn't do splits on stage. We did that and we're still doing it. Quite simply, we feel that there's nothing wrong with a little change."

Aside from their makeup, another change that Kiss has recently gone through has been indoctrinating newest member, guitarist Vinnie Vincent, into the band as a full-fledged member. After months of rumor and speculation it was finally announced officially that Vincent's predecessor, Ace Frehley, was no longer a member of the band. While Ace's searing lead work had long been one of Kiss' most distinctive features, according to Simmons, Kiss' new lineup is their best ever.

"Ace is still a friend, and he will always be a part of the Kiss family, but he has his life to run now, and we have ours," Gene explained. "We had just reached a point where we had some differing opinions, and a move had to be made. Ace didn't want to tour as much as Paul and I did, and that was a major problem.

He also can be rather erratic at times, and we can't afford to have anyone in the band who's like that. Paul and I remain totally dedicated to Kiss — whether it's recording or touring — while Ace has other interests. He's working on some demos at his home, and he's just taking life a little easier. There's nothing wrong with that — it's just not the right attitude for Kiss."

"Vinnie's been great," Stanley added. "He's got so much energy that he's really charged up the band. We haven't even begun to fully harness his talents yet. He's an incredible songwriter — he's co-written every song on the album — and he's a great singer, too. We haven't even let him open his mouth in the studio yet," Paul laughed. "Maybe he can sing a little on the next album — we'll see."

"The makeup didn't make our albums sound good — we did."

Vincent's guitar and songwriting talents have helped make **Lick It Up** one of Kiss' strongest albums ever. From the pulsating riffs of *Gimme More* to the suggestive savagery of *Fits Like A Glove*, the band's latest vinyl opus carries on the metallic tradition established on last year's **Creatures Of The Night**.

"This is the heaviest album we've ever done," Stanley explained. "It has a very British metal feel to it. We recorded it rather quickly, and by doing that there's a lot of power and energy on every track. There

are no ballads, no mushy songs — just a lot of good, loud rock and roll. In many ways it's similar to **Creatures**, but it's a sexier album. There are some absolutely filthy things in the lyrics," he joked. "We really love this record. In many ways, it's the ultimate Kiss album."

While the album's relatively strong chart showing would seem to vindicate the band's change in image, one must wonder how Kiss' long-time fans will react to seeing the band on stage without their greasepaint. Gene Simmons has little worry that the group's loyal following will gladly accept the "new" Kiss.

"There may be a little resistance at first," he admitted, "but that's the way it's always been with Kiss. We have such an incredibly strong following that any time we make a change, there's a strong reaction at first — but that reaction dies out once they see that the music stays the same. We had that reaction when Peter Criss left the band. Some of our fans took out petitions saying that they'll stop buying our albums and coming to our shows if we didn't force Peter back into the group. Once they saw and heard Eric Carr, though, they changed their tune."

"It'll be the same way with the makeup," he added. "Some of our fans will accept it right away and just get into the music, while others will initially be hesitant. But we know that once they get into the new music they'll realize that Kiss really hasn't changed. We're still the same people making the same music. A bit of makeup isn't about to change that. Our fans have grown with us. I recently met this 28-year-old woman backstage at a show. We went back to my hotel and shared some spit. After we had finished, she said, 'Do you remember me from eleven years ago when I was a virgin?' She said that she had grown up with the band and still loved us. That's the type of fan that keeps us going."

Now that **Lick It Up** has started making its move up the charts, Kiss has begun their first U.S. tour without their makeup. Surprisingly, Paul Stanley insists that the band feels very comfortable on stage without their black-and-white facepaint. "We've played before so many people at soundchecks without makeup that we really haven't given any thought to playing in front of paying audiences without it. The key is that we feel it's the right thing for us. The days of the platform shoes and the makeup may be over, but Kiss is still very much alive," he added with a smile. "We were the phenomenon of the '70s, and now we're determined to become as big a phenomenon in the '80s." □



Gene Simmons still finds it hard to break old habits.

HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to **HIT PARADER** every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite **HIT PARADER** feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. **HIT PARADER** really gives me insight into what's happening in rock and roll."

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EBET ROBERTS

Video view

by Dianne Noel



Loverboy: "Our input into our videos is vital to us."

VIEWS ON VIDEOS

LOVERBOY LOVES THE VIDEO WORLD

At a fun and fab party/press conference for Loverboy in Manhattan, the Canadian group spoke briefly about their use of video. Bassist

Scott Smith told the press crowd that making videos was "something we have to keep a handle on. Our input into our videos is vital to us." The video the group did with the MTV Loverboy contest winner was filmed in Los Angeles just before the beginning of their cross-country tour. □

It is a common practice for radio stations and magazines to run polls asking listeners and readers to give their favorite rock songs and artists. You let **Hit Parader** know just who you want to see, and this information leads to articles and pictures on Def Leppard, Judas Priest, Van Halen and the rest of your favorites.

Videos are now being rated and judged in the same manner. *CBS News Nightline*, aired from 2 a.m. to 6 a.m., Sunday through Thursday, had taken such a poll to learn just what videos were causing the biggest sensation among viewers. In order, the winners were *Beat It* by Michael Jackson, *Centerfold* by the J. Geils Band, *Gypsy* by Fleetwood Mac, *Pressure* by Billy Joel, *Hungry Like The Wolf* by Duran Duran, *Shake It Up* by the Cars, *Sweet Dreams (Are Made Of This)* by Eurythmics, *Rosanna* by Toto, *Come Dancing* by the Kinks and *Goody Two Shoes* by Adam Ant.

On this video chart, as on the album and singles lists, Michael Jackson emerges the winner. His *Beat It* is powerful and features some dynamite dance moves, but the first time I saw this one, I was disappointed that Eddie Van Halen did not appear on camera, adding that searing guitar solo that really makes the song.

In fact, heavy metal does not feature at all on this chart, which is surprising. Many **Hit Parader** readers would add Def Leppard's *Photograph* and *Rock Of Ages* to the list. These two vids show off a devoted band playing their hard rock hearts out, while looking like teen idols. The side plots are also captivating: Marilyn Monroe and dancing girls in *Photograph*, and a damsel in distress saved by her knight in a Union Jack shirt, Joe Elliott, in *Rock Of Ages*.

Two other groups whose omission is surprising are Journey and Styx. *Separate Ways* is a treat for Journey fans; the band looks great and some of the camera work is quite exciting. Styx obviously gave their all in their *Kilroy Was Here* clips, and *Too Much Time On My Hands* is genuinely funny.

Yet, the videos mentioned are special. *Sweet Dreams (Are Made Of This)* is a haunting electronic tune that you will never forget, and the video shares this quality. Annie Lennox is striking with her orange crew-cut, mannish suit and pretty blue eyes, and many viewers get a kick out of the cows that moo their way onto the scene as Annie and partner Dave Stewart go about their business. The fact that this off-the-wall clip made the *Nightwatch* list could show just how MTV and other video-oriented music programs have opened people's eyes to slightly quirkier sights and sounds.

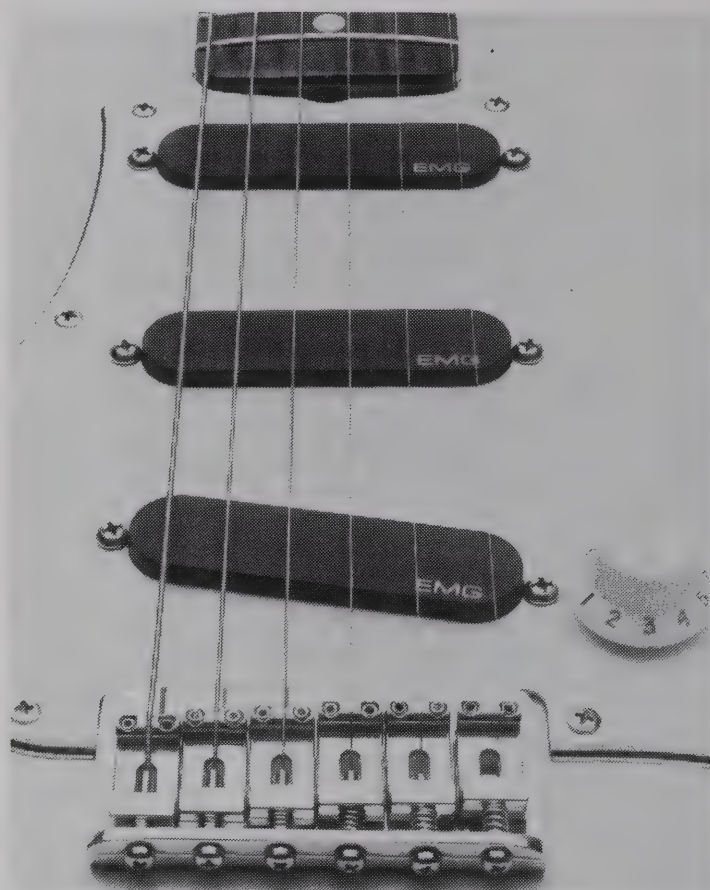
Of course, it is no surprise to see Duran Duran and Adam Ant on the list. Both British acts have a large following. But whatever your personal feelings are on these acts, it cannot be denied that they both put a lot of time, money and care into their clips.

Gypsy is a real favorite with its another-world imagery. Of course, it cost a small fortune to produce, but the results take your breath away! *Pressure* and *Rosanna* are exciting and fast-paced, and *Come Dancing* is nostalgic and sweet. Although I don't care for the roles of women in *Centerfold* and *Shake It Up*, I can't deny that they help make a lasting impression. And that is the one quality each video on the list shares — they are not easily forgotten.

But, as most of the clips were on heavy rotation on MTV at one time or another, you wouldn't be able to forget these videos even if you wanted to! □

INSTRUMENTALLY SPEAKING

by Michael Shore



EMG "Strat-System SA" pickups

Last month I covered Seymour Duncan's vast line of guitar pickups, probably the best high-impedance pickups on the market. Now, let's turn to the best *low*-impedance pickups (and virtually the *only* low-impedance models out there), those made by California-based EMG, which are standard on those eye-popping Steinberger basses (and the new Steinberger guitars, which I'll cover soon).

First off, what is impedance? It has to do with the resistance to the flow of alternating current and things like that; it's complicated. But what you *really* need to know is: the more wire coiled around a pickup's electromagnetic pole-pieces, the higher the impedance. Super-high-impedance pickups, like DiMarzio's Super-Distortion model, give you a powerful, rip-snorting, "gnarly" sound because of all that coil. Thing is, with high-impedance pickups, you lose frequency response, especially on the

high end, as your impedance goes up. So, low-impedance pickups have the advantage of delivering a cleaner signal with fuller frequency response, even at high distortion levels.

Another big plus with low-impedance pickups is that you don't need to plug your guitar into a direct box (which transforms the guitar's high-impedance signal to low-impedance, so studio consoles or PAs can accept it); again, signal purity is maintained. It's a complete mystery why low-impedance pickups haven't been made before. The only guitar that ever had 'em was the Les Paul "Recording" model that Gibson made in the early '70s (Les Paul himself has always been an advocate of low-impedance pickups) — it was called a "Recording" guitar precisely because the pickups were perfectly suited to being plugged *directly* into a mixing board.

Finally, with the heightened clarity and power of a low-impedance signal, the length of your connecting cable *won't* affect your tone: nor will a VHF transmitter affect your tone when you play wireless. For gigging musicians, those are big advantages. All of this adds up to good reasons for such guitarists as Billy Gibbons of ZZ Top and Steve Lukather of Toto using EMG low-impedance pickups.

EMG makes four different humbucking pickups: the "58" and "H" are more or less equivalent in tone to Gibson PAFs; the "81" is a super-strong lead pickup; and the "60" matches the "mini-humbucker" sound of vintage Gibson Firebirds.



EMG "J" bass pickups

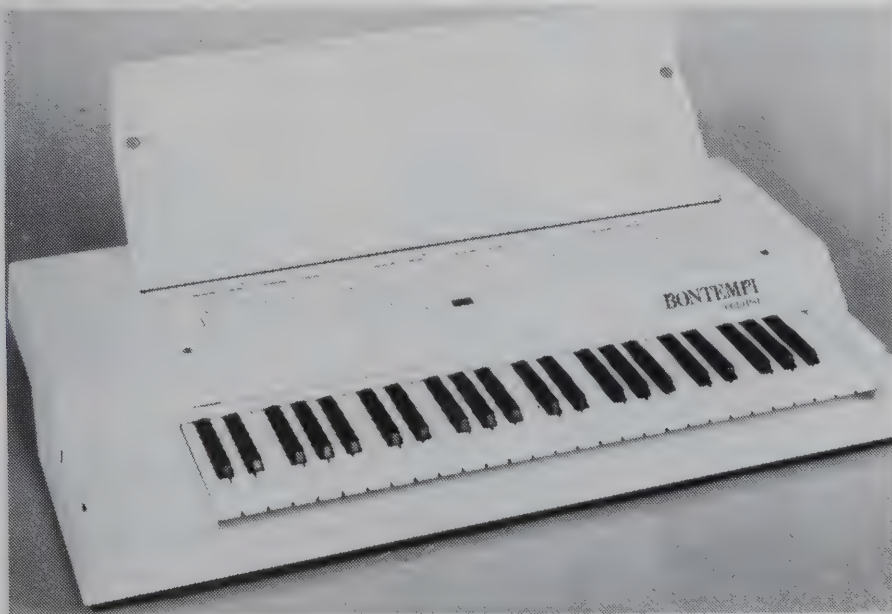
They all list for \$90. EMG also has two "Strat Systems": sets of three pickups each, at \$195 for the trio; there's the vintage-sounding "S" and the souped-up "SA". There are also the "P" (Fender Precision-style), the "J" (Fender Jazz) bass pickups (\$95 and \$150, respectively), the "PJ combo" (\$150) and the "HB" (\$85), specially made for Steinberger-type high-density, ultra-stiff guitars.

All EMG pickups come with a

battery-powered pre-amp built in, and with "active" volume and tone control (where highs or lows are actually accentuated, rather than being "passively" rolled-off as in conventional controls). EMG says the batteries (only one needed no matter how many pickups you use) will last a year, at least. But get a spare anyway — when the battery and pre-amp go, and you're caught in the middle of a set, it's not too funny to hear your

tone crack up right before your ears.

At any rate, all the EMGs sound just fine, and have all the advantages I mentioned before. This still isn't keeping EMG from plans to make high-impedance pickups as well, but that doesn't mean their low-impedance models aren't definitely worth a check. For more info, write: EMG Inc., P.O. Box 4393, Santa Rosa, CA 95402.□



Italy has a great portable-keyboard heritage, stretching from Farfisa to Crumar to the newest invader of our shores, Bontempi, who are now unveiling a new line of super-portables to the U.S. market. The line includes the X2000 (in the white plastic case), with splittable 49-note keyboard, computerized rhythm machine, internal speaker as well as headphone and amp outputs, and voices for organ, strings, reeds, brass, piano and harpsichord; the X1600, with more voices, controls, and effects; and the H2500, with two 44-key manuals, 16 voices and rhythm machine. Unfortunately, Bontempi failed to supply us with either a U.S. address or prices, so you'll just have to check your local music store.



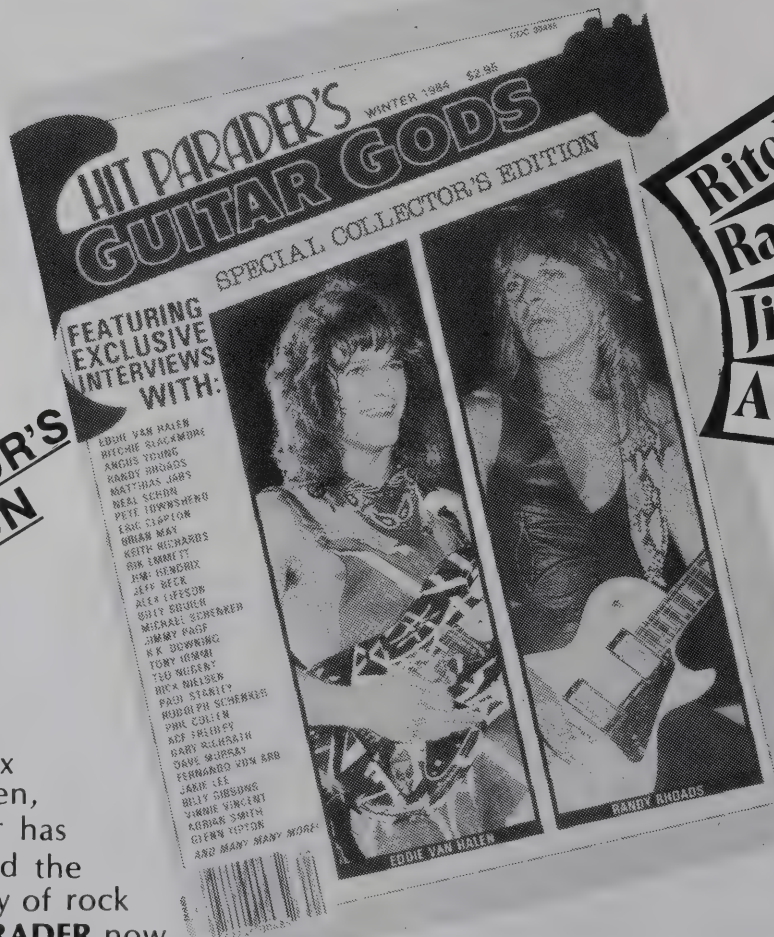
The highly respected Ampeg introduced its latest amplifier, the V3SC for guitars, a modern tube-amp for the warm distortion only tubes can give. Features include switchable equalization, mid-boost, selectable impedance, remote switching of each channel as well as reverb with a 3-LED indicator footswitch, mid-boost, separate pre/post volume and master volume controls for better input control, and a 12-inch Celestion G1265 speaker driven by 50 watts of power. List price is \$795. For more info, write: Music Technology Inc., 105 Fifth Ave., Garden City Park, NY 11040.



St. Louis Music Supply Co. introduces another budget-minded winner to its fine line of amplifiers. The CR160GT has 60 watts of power driving a 12-inch Celestion G12 80 speaker, active tone controls for bass, midrange and treble, gain and bright controls, overdrive controls, reverb, master volume and AC convenience outlet. All that, and it lists for just \$365! Crate does it again! For more info, write: SLM Manufacturing, 1400 Ferguson Ave., St. Louis, MO 63133.

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KING OF PAIN

(As recorded by The Police)

STING

There's a little black spot on the sun
today

It's the same old thing as yesterday
There's a black hat caught in a high
tree top

There's a flag pole rag and the wind
won't stop.

I have stood here before inside the
pouring rain

With the world turning circles
running 'round my brain

I guess I'm always hoping that you'll
end this reign

But it's my destiny to be the king of
pain.

There's a little black spot on the sun
today

That's my soul up there
It's the same old thing as yesterday
That's my soul up there

There's a black hat caught in a high
tree top

That's my soul up there
There's a flag pole rag and the wind
won't stop

That's my soul up there.

I have stood here before inside the
pouring rain

With the world turning circles
running 'round my brain

I guess I'm always hoping that you'll
end this reign

But it's my destiny to be the king of
pain.

There's a fossil that's trapped in a
high cliff wall

That's my soul up there

There's a dead salmon frozen in a

water fall

That's my soul up there
There's a blue whale beached by a
springtide's ebb

That's my soul up there
There's a butterfly trapped in a
spider's web

That's my soul up there.

There's a king on a throne with his
eyes torn out

There's a blind man looking for a
shadow of doubt

There's a rich man sleeping on a
golden bed

There's a skeleton choking on a
crust of bread
King of pain.

There's a red fox torn by a huntsman's
pack

That's my soul up there
There's a black winged gull with a
broken back

That's my soul up there
There's a little black spot on the sun
today

It's the same old thing as yesterday.

I have stood here before inside the
pouring rain

With the world turning circles
running 'round my brain

I guess I'm always hoping that you'll
end this reign

But it's my destiny to be the king of
pain

King of pain

King of pain

King of pain

I'll always be king of pain

I'll always be king of pain

I'll always be king of pain.

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THE NIGHT

(As recorded by The Animals)

DON EVANS
ERIC BURDON
JOHN STERLING

Here comes the night
Stark shadows passing over me
I'm feeling the chill ever since you've
been gone.

I'm thinking of you, girl
Wondering if you're going to return
to me
Was it a waste of time all we've been
through.

When I'm all alone
I don't have someone I can run to
And baby I ain't got no place to go.

Don't you know that the night
Keeps movin' on
(Keeps movin' on)
It keeps getting colder and colder
The night is always too long
(Always too long)
I keep lookin' over my shoulder
The night I pray for the dawn
It keeps gettin' colder and colder
The night is always too long
'Cause baby you're gone.

We could start again
If only you would reach out and
touch me girl
Like a blind man I feel you deep
down inside.

I'm over the edge
I'm sorry I hurt you so badly girl
The things I said just can't be denied.

Well I'm waiting here
Hoping that someday you'll return
again
'Cause baby I feel like I'm losing
control.

Don't you know that the night
Keeps movin' on
(Keeps movin' on)
It keeps getting colder and colder
The night is always too long
(Always too long)
I keep lookin' over my shoulder
The night I pray for the dawn
It keeps gettin' colder and colder
The night is always too long
'Cause baby you're gone.

My mind's running wild
I feel like a child who is lost again
You've stolen my heart and you've
captured my soul.
(Repeat chorus)

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| <input type="checkbox"/> AC/DC | <input type="checkbox"/> Chick Corea | <input type="checkbox"/> Flock Of Seagulls | <input type="checkbox"/> Kansas | <input type="checkbox"/> Elvis Presley | <input type="checkbox"/> Frank Sinatra |
| <input type="checkbox"/> Adam Ant | <input type="checkbox"/> Elvis Costello | <input type="checkbox"/> Larry Gatlin & The Gatlin Brothers | <input type="checkbox"/> B.B. King | <input type="checkbox"/> Pretenders | <input type="checkbox"/> Bruce Springsteen |
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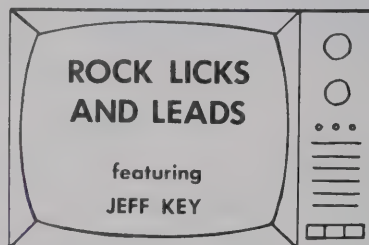
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HEART AND SOUL

(As recorded by Huey Lewis and the News)

MIKE CHAPMAN
NICKY CHINN

Four o'clock this morning
If she should come a calling
I couldn't dream of turning her away.

And if it got hot and hectic
I know she'd be electric
I'd let her take her chances with me
you see
She gets what she wants.

'Cos she's heart and soul
She's hot and cold
She's got it all

Hot lovin' in the night.

Oh can't you see her standing there
See how she looks
See how she cares
I let her steal the night away from me.

But nine o'clock this morning
She left without a warning
I let her take advantage of me you see
She got what she wanted.

'Cos she's heart and soul
She's hot and cold
She's got it all
Hot lovin' in the night.

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GOOD AS GOLD

(As recorded by Red Rockers)

DARREN HILL
JOHN GRIFFITH
JAMES SINGLETARY
DAVID KAHNE

A life that's like the desert sands
And love that's lost its treasure
And all that glitters begs a man to be
So is it your life

Is it your love for money
Is it your life
A man can only be as good as gold.

You've been dealt a winning hand
Taking all you can
You're not looking close enough to

see.

Life is what you see
Life is cheap and value green
Good luck never seems to let you down.

You can't think of life that way
'Cause when you lose the game
some day
You'll go under worthless
Lost and drown.

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ROCK 'N' ROLL IS KING

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Listen everybody let me tell you
'bout the rock 'n' roll
Feel that rhythm and it's really
gonna thrill your soul
She said come along with me to a
land of make believe
She said rock 'n' roll is king.

She loves that rock 'n' roll and she
plays it all night long
That's all she ever tells me when I
call her on the telephone
She says feel that jumpin' beat and
git up on your feet
She says rock 'n' roll is king.

Oh let those guitars play

Play for me play for me
Oh let that song ring out
That's how it's meant to be.

It rolls like a train that's comin' on
down the track
She rolled over Beethoven and she
gave Tchaikovsky back
She loves that drivin' beat
She goes dancin' on down the street
She said rock 'n' roll is king.

Oh let those guitars play
Play for me play for me
Oh let that song ring out
That's how it's meant to be.

When she comes around and I'm
listenin' to the radio
She says you can't do that cos all I
wanna do is rock 'n' roll
Now here I'm gonna stay where the
music starts to play
She says rock 'n' roll is king.

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weight off, you will lose even more weight—As much as you want for as long as you like!

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—Barbara Gronlie,
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—Kathleen Ryerson,
Hudson Falls, N.Y.



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BURNING DOWN THE HOUSE

(As recorded by the Talking Heads)

DAVID BYRNE
CHRIS FRANTZ
JERRY HARRISON
TINA WEYMOUTH

Watch out
You might get what you're after
Cool babies
Strange but not a stranger
I'm an ordinary guy
Burnin' down the house.

Hold tight
Wait till the party's over
Hold tight
We're in for nasty weather
There has got to be a way
Burnin' down the house.

Here's your ticket pack your bass
Time for jumpin' overboard
The transportation is here
Close enough but not too far
Maybe you know where you are
Fightin' fire with fire.

All wet
Hey you might need a raincoat

Shakedown
Dreams walking in broad daylight
Three hundred sixty five degrees
Burning down the house.

It was once upon a place
Sometimes I listen to myself
Gonna come in first place
People on their way to work
Baby what do you expect
Gonna burst into flames.

Burning down the house
My house
S'out of the ordinary
That's right
Don't want to hurt nobody
Some things sure can sweep me off
my feet
Burning down the house.

No visible means of support
And you have not seen nothin' yet
Ev'rything's stuck together
I don't know what you expect
Staring into the T.V. set
Fighting fire with fire.

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SHARP DRESSED MAN

(As recorded by ZZ Top)

BILLY GIBBONS
DUSTY HILL
FRANK BEARD

Clean shirt, new shoes
I don't know where I am goin' to
Silk suit, black tie
I don't need a reason why
They come runnin' just as fast as they can
Coz every girl crazy 'bout a sharp dressed man.

Gold watch, diamond ring
I ain't missin' not a single thing

Cuff links, stick pin
When I step out I'm gonna do you in
They come runnin' just as fast as they can
Coz every girl crazy 'bout a sharp dressed man.

Top coat, top hat
I don't worry coz my wallet's fat
Black shades, white gloves
Lookin' sharp and lookin' for love
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TELL HER ABOUT IT

(As recorded by Billy Joel)

BILLY JOEL

Listen boy

Don't want to see you let a good
thing slip away

You know I don't like watching
Anybody make the same mistakes
I made.

She's a real nice girl

And she's always there for you
But a nice girl wouldn't tell you what
you should do.

Listen boy

I'm sure that you think you got it all
Under control

You don't want somebody telling
you

The way to stay in someone's soul.

You're a big boy now

You'll never let her go

But that's just the kind of thing
She ought to know.

Tell her about it

Tell her everything you feel
Give her every reason to accept
That you're for real.

Tell her about it

Tell her all your crazy dreams
Let her know you need her

Let her know how much she means.

Listen boy

It's not automatically a certain
guarantee

To insure yourself

You've got to provide communication
constantly.

When you love someone

You're always insecure

And there's only one good way
To reassure.

Tell her about it

Let her know how much you care

When she can't be with you

Tell her you wish you were there.

Tell her about it

Every day before you leave

Pay her some attention

Give her something to believe.

Cause now and then

She'll get to worrying

Just because you haven't spoken

For so long

Though you may not have done
anything

Will that be a consolation when
she's gone.

Listen boy

It's good information from a man

Who's made mistakes

Just a word or two that she gets from

you

Could be the difference that it
makes.

She's a trusting soul

She's put her trust in you

But a girl like that won't tell you
What you should do.

Tell her about it

Tell her everything you feel

Give her every reason

To accept that you're for real.

Tell her about it

Tell her all your crazy dreams

Let her know you need her

Let her know how much she means.

Tell her about it

Tell her how you feel right now

Tell her about it

The girl don't want to wait too long

You got to tell her about it

Tell her now and you won't go
wrong

You got to tell her about it

Before it gets too late

You got to tell her about it

You know the girl don't want

To wait you got to

Tell her about it.

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THE SAFETY DANCE

(As recorded by Men Without Hats)

IVAN

We can dance if we want to
We can leave your friends behind
'Cause your friends don't dance
And if they don't dance well they're
no friends of mine

Say we can go where we want to
A place where they will never find
And we can act like we come from
out of this world

Leave the real one far behind
And we can dance.
(Repeat)

We can go when we want to
The night is young and so am I
And we can dress real neat from our
hats to our feet
And surprise them with the victory
cry

Say we can act if we want to
If we don't nobody will
And you can act real rude or totally
removed
And I can act like an imbecile.

Say we can dance
We can dance
Ev'rything's out of control
We can dance
We can dance
They're doing it from pole to pole
We can dance
We can dance
Ev'rybody look at your hands
We can dance
We can dance
Ev'rybody's taken the chance ah
(Safety dance
Oh safety dance
Yes safety dance).

S-A-F-E-T-Y safety dance.

We can dance if we want to
We've got all your life and mine
As long as we abuse it
We're never gonna lose it
And ev'rything will work out right
Say we can dance if we want to
We can leave your friends behind
'Cause your friends don't dance
And if they don't dance
Well they're no friends of mine.

Say we can dance
We can dance
Ev'rything's out of control
We can dance
We can dance
They're doing it from pole to pole

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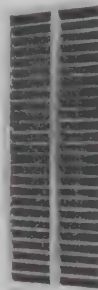
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ONE THING LEADS TO ANOTHER

(As recorded by The Flinx)

**CYRIL CURNIN
PETER GREENALL
ADAM WOODS
JAMES WEST-ORAM
ALFRED AGIUS**

The deception with tact
Just what are you trying to say
You've got a blank face which irritates
Communicate pull out your party piece

You see dimensions in two
State your case with black or white
But when one little cross leads to shots

Grit your teeth
You run for cover so discreet
Why don't they.

Do what they say
Say what you mean
One thing leads to another
You told me something wrong
I know I listen too long but then
One thing leads to another.

The Impression that you sell
Passes in and out like a scent
But the long face that you see
Comes from living close to your fears

If this is up then I'm up
But you're running out of sight
You've seen your name on the walls
And when one little bump leads to

shock
Miss a beat
You run for cover and there's heat
Why don't they.

Do what they say
Say what they mean
One thing leads to another
You told me something wrong
I know I listen too long but then
One thing leads to another yeah
yeah yeah
One thing leads to another.

Then it's easy to believe
Somebody's been lying to me
But when the wrong word goes in
the right ear
I know you've been lying to me
It's getting rough off the cuff
I've got to say enough's enough
Bigger the harder he falls
But when the wrong antidote is like a
bulge on the throat
You run for cover in the heat
Why don't they.

Do what they say
Say what they mean
One thing leads to another
You tell me something wrong
I know I listen too long but then
One thing leads to another yeah
yeah
One thing leads to another
One thing leads to another.

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GOLD AND CHAINS

(As recorded by Taxxi)

JEFFREY NEAD
COLIN PAYNE

Telephone rings and I rip it from the wall
I don't want to talk
So there's no need to call
Persistence is sweet but I'm sorry to say
We're a one-trick pony
And that'll be all.

Telephone rings and I wake from my slumber
I don't know how or where you ever found my number
I told you politely
Don't you ever learn
This time you lose 'cause I won't surrender.

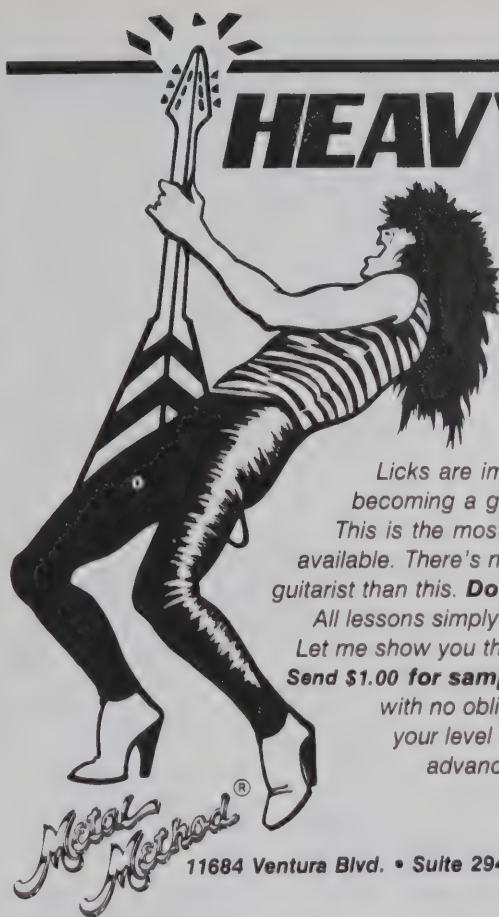
Your gold can't buy me
Your chains can't tie me down
Your gold can't buy me
Your chains can't tie me down.

Long distance operator calls me collect
Person to person but I won't accept
I told your boys to stop coming 'round
I burned your letters
They had no effect.

I know you'll get what you want
You got it made
If money can't buy it
You'll always trade
I've got to be tough to get you off my back
This is one territory you can't invade.

Your gold can't buy me
Your chains can't tie me down
Your gold can't buy me
Your chains can't tie me down.
(Repeat)

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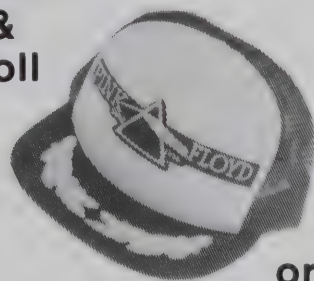
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EVERYDAY PEOPLE

(As recorded by Joan Jett and the Blackhearts)

SYLVESTER STEWART

Sometimes I'm right and I can be
wrong
My own beliefs are in my song
The butcher, the banker, the
drummer and then
Makes no diff'rence what group I'm
in.

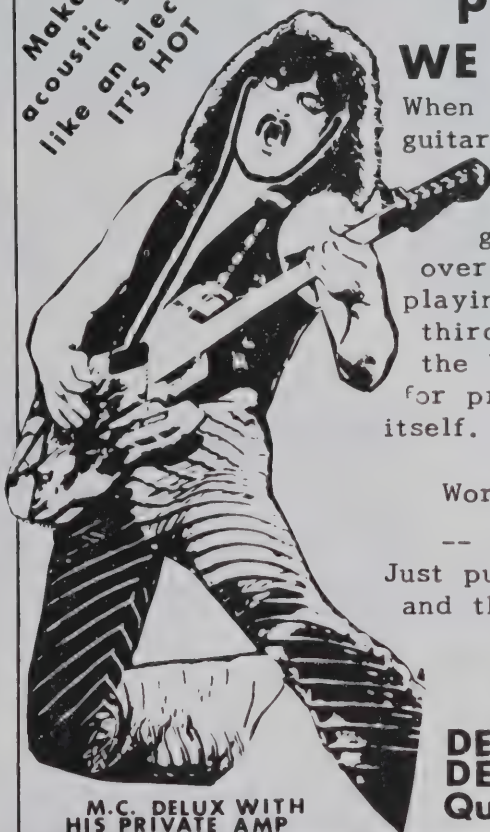
I am ev'ryday people
Yeah, yeah
There is a blue one
Who can't accept the green one
For living with a fat one
Trying to be a skinny one
And diff'rent strokes for diff'rent
folks
And so on and so on
And scooby dooby doobee.

I am no better and neither are you
We are the same whatever we do
You love me, you hate me, you know
me and then
You can't figure out the bag I'm in.

I am ev'ryday people
Yeah, yeah
There is a long hair
That doesn't like the short hair
For bein' such a rich one
That will not help the poor one
And diff'rent strokes for diff'rent
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And so on and so on
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by Andy Secher

Stampede, Hurricane Town

Stampede have been making a name for themselves on the British hard rock circuit with

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their distinctive "melodic metal" style. Following in the footsteps of such tuneful rockers as Thin Lizzy and UFO, band members Ruben Archer (vocals), Laurence Archer (guitars), Colin Bond (bass) and Eddie Parsons (drums) have established themselves as a potent, new musical force throughout the European continent. Their debut vinyl venture, **Hurricane Town**, displays enough tight melodies, catchy rhythms and soaring lead work to keep most metal mavens glued to their stereos. As vocalist Ruben Archer explains, "Stampede is definitely a hard rock band, but we see nothing wrong with writing songs with good hooks."

Rating: ****

Loudness, Devil Soldier

As we've discovered in the last few Import Album columns, heavy metal is truly an international phenomenon. Never a place to miss out on western trends, Japan has emerged as one of the strongest metal markets. While in years past the Japanese had to content themselves by cheering for American and British bands (remember Deep Purple's **Made In Japan?**), in recent days, a whole generation of Nipponese head-bangers have begun to blossom. Among the most noteworthy of these is Loudness, a Tokyo-based quartet who specialize in a full-bore metal style that's a clever hybrid of Scorpions, Rush and early Zeppelin. Guitarist Akira Takasaki, drummer Munetaka Higuchi, bassist Masayoshi Yamashita and vocalist Minoru Nihara seem to have minimal interest in breaking into the hard rock mainstream, for all their lyrics are sung in Japanese. But if you're into brain-bending guitar riffs and powerhouse vocals, then Loudness is worth checking out.

Rating: ****

Jaguar, Power Games

Jaguar rank among the most highly touted of young English HM bands. In the past, their no-holds-barred style has won them a loyal and dedicated following among the British metal masses. Unfortunately, their latest album, **Power Games**, does little to enhance the band's reputation. Relying on traditional hard rock formulas on songs such as *Out Of Luck* and *Prisoner*, band members Paul Merrell (vocals), Garry Pepperd (guitar), Jeff Cox (bass) and Chris Lovell (drums) seem content to rehash ideas that are as old as metal itself. While **Power Games** is by no means a bad album, for a band with as much obvious talent as Jaguar, being good simply isn't good enough.

Rating: ***

Gary Moore, Rockin' Every Night

Gary Moore has long been regarded as one of rock's premier guitarists. Whether it's been with

Thin Lizzy or Greg Lake's band, Moore's tremeloed Stratocaster excursions have drawn raves from all segments of rock society. This live album, imported from Japan, showcases Moore's stellar abilities in a free-wheeling live environment. Surrounded by such capable sidemen as Ian Paice and Don Airey, on such tunes as *Nuclear Attack* and his killer rendition of Free's classic *Wishing Well*, Moore lets loose with enough six-string savagery to make any aspiring axe-slingers shake their heads in amazement.

Rating: ****

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Gary Moore: His *Rockin' Every Night* will make aspiring axe slingers shake their heads in amazement.

by Andy Secher

LEGENDS OF ROCK

Cream

Quite simply, Cream was the loudest, brashiest and most overwhelming band to emerge from rock's early years. The combined forces of guitarist Eric Clapton, bassist Jack Bruce and drummer Ginger Baker set musical precedents that forever changed the course, as well as the very structure, of rock and roll. If the "Big Bang" theory is correct for the creation of the universe, then Cream was the catalyst for the big bang that started popular music hurtling toward mass commercial acceptance. They were among the first bands to utilize the concert stage as a forum for expanding upon album material, and their forte soon became the transformation of succinct, five-minute odes into multi-faceted, half-hour "monsters."

"We saw the opportunity to do something that no other group was doing," Jack Bruce recalled. "We had all gained praise for our talents even before joining together, so displaying them in concert seemed like a logical and very natural thing to do. Looking back, we may have been a bit undisciplined and self-indulgent, but I wouldn't want to change a thing. Cream was a very special band."

The accomplishments of Cream have been eulogized many times, but their full significance upon rock history remains incalculable nearly 15 years after their demise. Suffice it to say that they served as the primary motivation for a widely

divergent group of descendants ranging from Southern boogie blasters to hell-bent metallic mashers. "I look around today and see groups doing things that Cream did more than a decade ago," Eric Clapton stated. "On one hand I find that rather amusing, but, then again, it is a bit sad. Music must continue to grow and develop."

Cream displayed the ability to call upon the spirits of rock's forefathers — men such as Willie Dixon, Robert Johnson and Chester Burnett — and metamorphosize these dormant energies into a new and totally unique sound. Their studio recordings, starting with **Fresh Cream** (released in 1966), were filled with complex instrumental structures and breathtaking musical interactions. Their approach opened the doors to countless imitators, most of whom failed miserably at recapturing the special musical reactants that blended to make Cream so special.

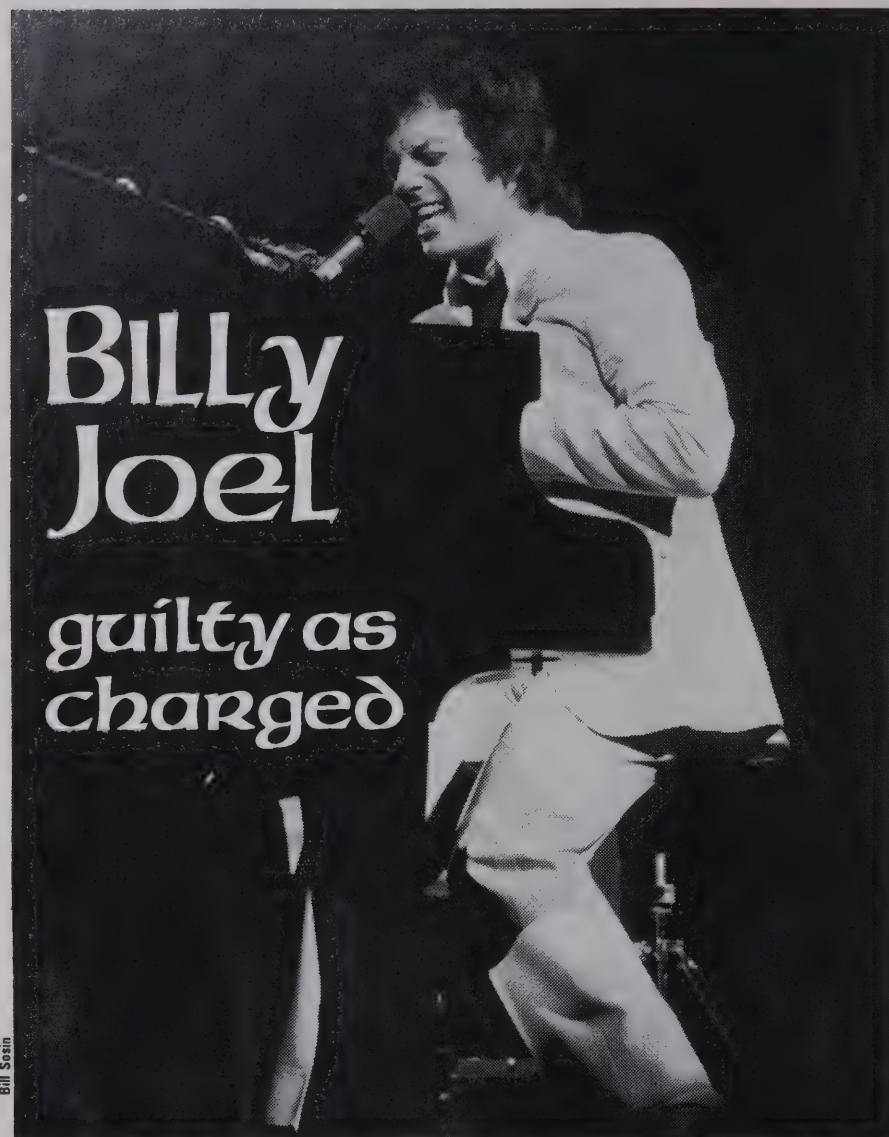
Clapton, Bruce and Baker were the initial practitioners of a form that was a bastardized synthesis of blues passion, rock simplicity and jazz spontaneity. Their sound, as exemplified on such classic cuts as *Sunshine of Your Love*, *White Room* and *Tales Of Brave Ulysses*, has come to represent one of the key sounds of rock's first era. "Perhaps Jack and Eric won't admit this, but I believe that we each made our finest music during the Cream days," Ginger Baker stated. "We were young, and we had a commitment that I don't think any of us has been able to match since."

Cream's overwhelming success transformed the groups three members into reigning monarchs of the rock kingdom. Countless young bassists began to assume Bruce's melodic counterpoint technique, and thousands of would-be drummers started attacking their kits with reckless abandon in tribute to Baker's energetic skills. But it was Clapton who emerged from Cream with the greatest reputation. His guitar work had become the sound of an era, yet the pressures inherent with stardom began to wear heavily on his musical soul.

After only two years, as the band's stature was reaching its peak, Clapton expressed his disenchantment with the spectre of commerciality that had begun to tinge Cream's work. In concert, his sound became repetitious and spiritless, and the rift between artistic fulfillment and commercial success began to pull the band apart. By 1968, after only four albums, Cream departed from the rock scene, leaving behind a legacy that few have ever been able to match. "Cream was like a time bomb," Jack Bruce stated. "It was only a matter of time before we began to self-destruct. Thankfully, we all survived the era, and have continued contributing to music. Cream was difficult at times — but looking back, it was probably the most exciting time of my life." □



Cream in their prime (left to right): Jack Bruce, Ginger Baker, Eric Clapton.



Bill Sessin

Billy's song *Christie Lee* was supposedly inspired by his liaison with super-model Christie Brinkley.

"On This Album I Decided To Have As Much Fun As I Could."

by Billy Joel

The last album I did, *The Nylon Curtain*, was very serious and heavy. On this album, I decided beforehand to have as much fun as I could.

I'd just gotten off the road from the *Nylon Curtain* tour when I started working on *An Innocent Man*. Suddenly, there were a lot of women around. I felt like I'd just come out of a cocoon. I was in love with 15 of them at once. Usually, I agonize over every note, but this time, the songs came pouring out of me as if they had a life of their own. I wrote 10 songs in seven weeks — something I've never done before. On this album, from the basic tracks on, it was *there*.

On every album, I adopt a different character, and the character on this album is sort of a sweet person. He's in love and he's just feeling good. All the songs are based on the old records I loved as a kid. It's a guy enjoying the courtship ritual — making out, dating, love, slow dancing — and the insecurities that go with it — the gamut of passions that come with romance. Also, this is a *singer's* album. I hit all the high notes I've always wanted to sing.

In a way, this turned out to be a concept album — although we really didn't set out to make one. Every song has the quality of being innocent. *An Innocent Man* is about a guy who is telling a woman "I know that when you treat me badly it's not because

I've done something wrong, it's because somebody else has hurt you."

I'm saying that it's time to take chances again, to feel, to be kind of simple and un-hip and naive and go out into the world as an embryo again and to start all over from scratch.

The next song, *Easy Money*, was the first thing I wrote for the album. Rodney Dangerfield was doing a movie and he wanted me to write a song. So I read the script — and when I think about Rodney, I think of soul music. The character he plays in the movie is a guy who just can't say no — it's like a Jackie Gleason character who keeps getting talked into stupid gambling schemes. I pictured a James Brown soul revue performing when I wrote the song.

We tried it with just the basic band: bass, drums, guitar and piano. Today we have all kinds of electronic toys that attach to the guitar — we call it *guiarrhea*. Guitarists spend two hours in the studio getting a sound. But in the late '50s and early '60s, they just plugged into an old B-15 Ampeg with their hollow-body guitar and just played. So our producer Phil Ramone decided that we were going to cut the song live with horns and backup singers, Eric Gale on guitar, Leon Pendarvis on organ — like a soul revue, with a live vocal. They put me in the vocal booth — I had on a purple shirt and sunglasses. I was Wilson Pickett! And *bam* — all the guitar players fell into place. Everything went down just like that. It was like a James Brown show at the Apollo Theater.

In contrast to *Easy Money*, I thought it would be nice to have an a capella number on the album. Remember, this was my chance to make a singer's album. There's a song by the Times that goes, "As we stroll along together..." That song has stayed with me all my life. I wrote a new melody with that kind of feeling. All the background voices are me — the bass part, the high parts, the harmonies. We had the Persuasions and we had a group from New Jersey try it. They were great when there were no instruments. What happens with a capella groups is that everybody flattens out — you just naturally go flatter as your breath runs out — but they stay in key with each other. They're not used to playing with a piano which doesn't lose pitch. Finally, Phil said to me, "You do it." I didn't want to at first. But he said, "Look, you can do all these different voices. Why not take on a different character with every harmony part?" So I sang one voice as if I were black, another as if I were an Italian from Newark. The bad part wasn't staying in key; it was staying in key as an Italian from Newark.

The next one is *This Night*, which is a song for slow dancing at the gym. Just picture a prom at Hicksville

High. *This Night* is written out in crepe paper — it's the theme of the prom. And your hand keeps moving lower and lower down her dress. The sound is based on the feel of Little Anthony and the Imperials. The chorus of the song is a Beethoven piece called *The Pathétique* — he's getting credit for it, no two ways about it. It's in the tradition of taking Mozart and Hayden and making rock and roll songs out of them. The song itself is about two people. They keep telling each other that they're not going to fall in love, and they do.

When I worked on *Tell Her About It*, I pictured the Supremes or Martha and the Vandellas. Those girl groups always sang, "Listen boy." It's an older guy giving a younger guy advice. He wants the younger guy to avoid his mistakes. The whole point of the song is that you should communicate to somebody when you're in love with them, despite the insecurities it brings.

One of my favorite songs is *Uptown Girl*. This one is an "I'm from the wrong side of the tracks" song. By the time we worked on it, I was starting to feel like a racist — I was leaving out white rock and roll! I remembered walking into the junior high school and how many Four Seasons hits were a big part of our lives — *Rag Doll*, *Walk Like A Man*, *Candy Girl*. In those days, the singers were always going to give up their life for the girl and get married by the end of the song. It always sounded like Frankie Valli saw a vision of a picket fence as soon as he saw the girl. Maybe that's why they were so great to hear on the car radio when you were out on a heavy date.

The next cut, *Careless Talk*, has a strong Sam Cooke feeling, like *Chain Gang*. On the last tour, they played a tape of all these oldies before we went on — old work songs because that was the theme of the tour. The last song right before we went on stage was *Chain Gang*. This song is about all the trash that people start talking when you go out with somebody — sort of Sam Cooke singing to Page Six of the *New York Post*.

I thought we needed a fun story song, a song where I could run out on keyboards, and *Christie Lee* was it. I wanted to write a boogie progression without using the stock chords — most boogie songs were done in blues progressions. What I wrote hints at being a traditional progression, but it isn't at all. The story is about a guy who's a sax player and he's real cool. One night he sees this chick in the club and he figures, all right, I'm going to make this chick. So he blows this great solo and takes her home.

He thinks she's in love with him, but she's not — she just likes the sax. In a sense, she didn't need him as a man, she just liked the sax. He figures this out after a while and becomes a wino and sells his saxophone. In the

end, the moral of the story is that you only do your best when you're reaching for something you've never had before ... when you're taking chances, when you're courting danger.

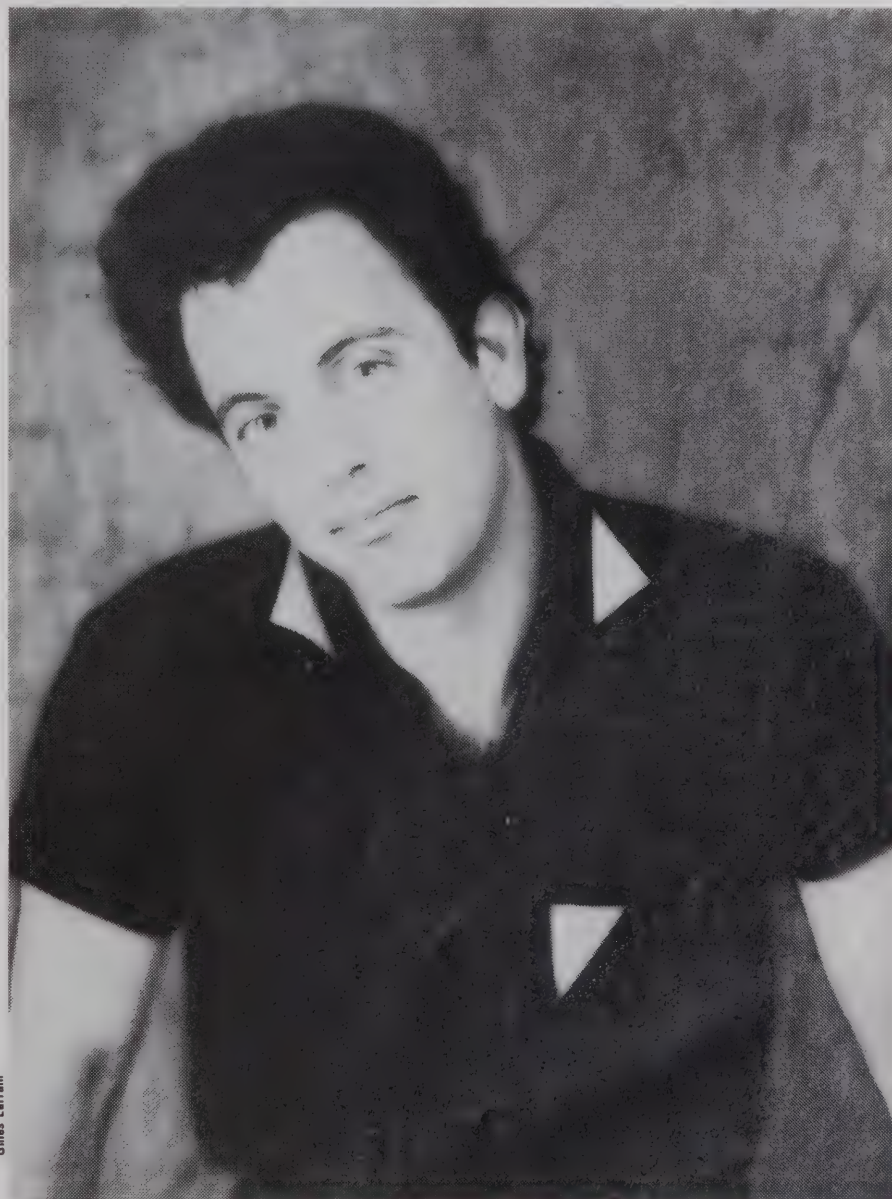
One of the more interesting songs on the album is *Leave A Tender Moment Alone*. I had the melody for

"He thinks she's in love with him, but she's not — she's in love with the sax."

this and I needed a lyric. I have a notebook that I write all my lyrics in, and I have a phrase at the top of each page with a line under it. A writer once pointed out that when I play piano, I always throw a lot of kitsch after anything tender, so I'd written "Leave A Tender Moment Alone" in

my book. I figured it would be a good title for a song. Then I leafed back 10 pages and found lyrics I'd written. It was magic. The best way to describe the song is that whenever you say something really tender and affectionate, there's a part of you that thinks, "I don't believe I said something that corny." So you can't leave it alone; you've got to make some wise-ass comment.

The final song, *Keeping The Faith*, wraps up the whole mood of the album. To some people, the music might sound like I'm a nostalgia freak or something I'm not. I had to explain to myself why I'd done it too. What I'm trying to say is that this is where I came from. The song says I'm not living in the past, I'm celebrating today. I'd never have had the fire if I'd never hung out with the wild boys and heard the old music. I'm just carrying on a rock and roll tradition, keeping the faith. □



Billy Joel: *An Innocent Man* has proven to be one of his most successful albums.

Gilles Lorrain

The Animals

—twenty year itch—



The Animals then...



and now.

Seminal British Band Returns To Scene After Lengthy Absence.

by Toby Goldstein

Of course, they're not the same naive 21-year-olds who yowled their way onto America's charts, back in 1964, with the exotic *House Of The Rising Sun*. Twenty years have passed since the "British Invasion" craziness, and for much of that time, the five original Animals have followed differing paths, casually staying in touch. They remained a fond memory for those who had labeled them one of the most hardworking and talented early British groups.

Eric Burdon found a new home in Los Angeles, where he periodically released solo albums and stayed feisty. Guitarist Hilton

Valentine also settled in California, but as a mystical-minded societal dropout. Back in England, keyboardist Alan Price won critical praise for his movie soundtracks, most notably *O Lucky Man*, and was moving into theatrical work. Assisted by drummer John Steel, Chas Chandler, the band's friendly giant of a bass player, set up a management company, which established the careers of Jimi Hendrix and Slade.

But by the end of 1982, in a move virtually unprecedented after such a lengthy period off the road, the Animals decided to reunite. Within six months, they'd signed a deal with

new music label I.R.S., and organized a 70-city, three-month-long, worldwide tour. And as four out of the five Animals (Eric was at the throat doctor) sat around Chas' Manhattan hotel suite, a few hours before their first New York date in 18 years, the intervening decades dropped away. For a group of men, the youngest of whom is 39, the Animals believe that there's no reason why they can't enjoy their second incarnation as much as the first. Maybe even make a little money from it — something which never happened to bands in the '60s, Price dryly noted.

"It's great to see 18-year-olds as a large part of the audience," enthused John Steel. "It's not just a collection of people trying to relive the '60s again." Still excited over the tumultuous reception the group had received at New Jersey's Capitol Theater the previous night, Chandler laughed uproariously (something he does as often as other people breathe) at the recollection of being asked for an autograph — for a kid's mother! The last time he was here as a performer, Chandler revealed, parents would be the ones to gingerly approach the group and request signatures for a teenage daughter. Said Steel, "The audiences now are more like the ones we used to get in Europe. It was only in America that we got those screaming teenage girls. We were always a fellas' band in Europe. Guys in leather jackets."

Maybe that was because the Animals were tough, gritty and down-to-earth, both on record and live. Their dedication to American blues pervaded all the early singles, many of which were covers of blues standards. Eric Burdon's diminutive, wiry frame, bunched up tight as he assaulted a song, was not a pretty sight — but it was compelling and believable. While the Beatles and the Rolling Stones raced through half-hour sets in the early years, the Animals played for 90 minutes — a length they still maintain without flagging. Image was put on them as an inevitable part of the latest "bundle from Britain" routine, but the music always dominated. Their recent album, *The Ark*, is true to the unvarnished appeal of the Animals and was carefully prepared, unlike a previous reunion attempt, 1977's *Before We Were So Rudely Interrupted*.

"It was John's idea to do that first reunion album," said Chandler. "One minute, the suggestion was made and the next week, we were out at my house doing it. In hindsight, you might say it was self-indulgent, but it wasn't an attempt to make a chart record and reform. This time, the material was purpose-built."

"The first thing we decided," Steel recalled, "was not to do a nostalgia number and trot it around the world. We never even attempted to play the old material in rehearsal. The last thing we did was think which of the old ones we wanted to do, and then see if anybody could remember them!" □

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straight
from
the
heart



Former Zeppelin Vocalist Sheds Light On His Recent Album And Tour.

by Mary Campbell

Hit Parader: You were vocalist on 10 Led Zeppelin albums, and now on two solo records. Why didn't you play any Led Zeppelin music on your U.S. tour last summer?

Robert Plant: There's a glorious illusion that the days of Led Zeppelin should now be saluted. But the musicians I'm working with now shouldn't be part of some extended cabaret act. Obviously, they don't want to live in

somebody's shadow; it would reduce their status as individuals.

HP: Your first studio recording since Led Zeppelin's *In Through The Out Door* in 1979 was your solo *Pictures At Eleven* in 1982. How did you react to its reception?

RP: It remained Top Five on the American album charts for eight weeks, which caused me a tear or two of joy. After so long, I couldn't believe that people were still hanging in there — or were picking up on it as much as

they did. It was a great inspiration to start immediately on the next album. I took two weeks off and started *The Principle of Moments*. I made it broader than *Pictures At Eleven* to encourage the musicians to create in a different vein than they're used to.

Certain musicians are recognizable for the regularity of their material, and certain are recognizable by the fact that you don't know what on earth is going to come next. I prefer the challenge over the boredom of repetition. There is a lot of stuff that comes out that is much the same from artists,

especially in America. There are pigeonholes you can allot to certain bands without even hearing what they're doing. The element of surprise is done the least.

HP: What was it like starting your first solo album?

RP: There was the trauma of working with new people, but it turned out to be pleasant. Once I'd broken the ice, I was prepared to work with anybody. It turned out to be a lot easier than I had envisioned. I found I wanted to pour out my soul after the door was open. Once the horse had its head out the door, the whole lot just bolted, in one great big flurry.

Blunt, the guitarist, and I decided it would be more productive and sympathetic to our mood to sit and write something with dynamics, drama and emotion, rather than aping Howlin' Wolf every night.

HP: Was Howlin' Wolf your main early influence?

RP: Him and guys like him — great, excellent blues singers. Later on, Bobby Bland. There was a leaning on Bobby Bland in the beginning — a degree of blues hollering, which I managed to round off, and temper, and smooth out, and kick and coax into my

ly, along with some excellent medical help and a lot of luck.

HP: What do you do when you're not working?

RP: I play squash, get as much tennis in as I can, and walk — hill walking. Fresh air, good food, an occasional flutter of the heart.

HP: Will you do a world tour next?

RP: There are a lot of possibilities. I'm being offered lots of alternatives. There is the fact that I would only take a small dose of everything I like. I've

Robert Plant

HP: How long after John Bonham's death in 1980 did you decide to express yourself through music again?

RP: It was about six months before I started doing anything except tossing and turning and playing Jive Five songs and listening to the Miracles. I was listening to everything sweet that ever impressed me, and wondering whether I'd done enough in music.

HP: Did anybody suggest that you retire?

RP: I don't think anybody thought I should. I'm reasonably virile, musically, and active. As long as I have an air of spontaneity about writing and creating, why on earth stop?

HP: What did you do first?

RP: I started playing with a little blues band, the Honeydrippers, around clubs, getting my feet back on the ground. We played many a dilapidated stage and bar. London was far too adventurous for me. I had to stay in the north of England. I slid in; I made sure the whole project was built around sliding in. It was just very disguised. I was enjoying myself with no big deal.

HP: Did anybody discover what you were doing and write about it?

RP: There were one or two critics who turned up occasionally. I think they realized if I was doing Shirley and Lee songs and Ike and Tina Turner stuff, and could be seen having a good time, a party time, it didn't really benefit critical analysis as my next move.

HP: What was your next move?

RP: From that beginning, Robbie

own vocal style. My style has changed, intentionally, all the way down the line. I've got it more or less where I like it now.

HP: Did being part of Led Zeppelin's volume hurt either your voice or your ears?

RP: I never damaged my throat by singing loud, or my ear drums either. I had my ears tested in Seattle about five years ago. The doctor was pleased to get hold of a rock and roller; he was determined to prove his theory that rock music deafens you. I came within the range of the top five percent of people. He was flabbergasted and upset. I think he was going to give up his job because he was finally proved wrong. I don't think any rock singer has a problem if they sing correctly.

HP: Were you taught how to sing correctly?

RP: No. I just knew the way that would suit me best.

HP: What is your favorite Led Zeppelin album?

RP: There are different periods when I prefer different eras of Led Zeppelin. Right now, I'm into *Physical Graffiti*. I think that was 1975.

HP: Do you have trouble with your leg that was broken in the car wreck in 1975 in Greece?

RP: No. I've been playing squash and tennis. I've had no problem, which is very good under the circumstances. With that type fracture, the blood supply to the bones on the bottom of the foot can be damaged. You can end up with your foot permanently at a right angle. I kept to a diet that would encourage new bone tissue. I looked after myself very, very careful-

ly, along with some excellent medical help and a lot of luck.

HP: Going back to the solo albums, which seemed the bigger challenge, making the first or the second?

RP: I was more aware of the possibility of failure on the second album. Your second album is the most important album you ever make. My first was off-the-cuff. The second had to have some pretty intense application, and throwing some things out. It's more expressive, both in performance and songs.

Right now, I have at least 1,000 ideas I can turn into songs by extending one way or another. They're not particularly commercial or accessible; they're definitely very different. I keep a book. I prefer to write down ideas rather than put them on tape. They're lyrical ideas, usually.

HP: How do the songs get written?

RP: Now it is beginning to be by the whole band, which is good. It's the most healthy thing about a band. We start kicking around different riffs and I'll start superimposing the lyrics and mood on top of it, related to what I've got in my little book.

HP: How is recording different than it was with Led Zeppelin?

RP: I'm probably giving a lot more musical ideas to the whole thing than I did with Led Zeppelin. I don't have any qualms about stopping people in midflight and saying, "But..." It's all exploration now. We're exploring the possibilities of people's interpretations of what I want. That can be dramatically different to what you want but, it can be the best thing in the end. It's like drawing things out of the sky, really, trying to explain nothingness. When you're on the dawn of an idea, who pulls back the blind? □

Caught in the act

BOB SEGER

by Don Mueller

To witness Bob Seger in concert is to see a man innately aware of the power and beauty of rock and roll. As he strides across the stage, dressed in a simple shirt and jeans, bellowing out his blue-collar anthems of open highways and the American Dream, Seger is the living embodiment of rock's inherent magic. "I *feel* rock and roll," he said shortly before hitting the stage. "It's not something I have to think about. When I get out there under the spotlight, it all comes naturally to me. Rock and roll is my means of expression."

On his recent American tour, Seger managed to convey his special rock and roll message to nearly 500,000 fans who attended his 40-date road jaunt. To every one of them, his songs, such as *Feel Like A Number*, *Night Moves* and *Even Now*, communicated a passion that transcended the normal bounds of music and assumed an almost palpable aura of excitement. Appearing on stage with a nine-piece backing unit (including three female singers), Seger performed such classic numbers as *Turn The Page* and *We've Got Tonight*, with his gruff vocal style bringing an extra flourish to his high-energy sound.



Bob Seger: "Rock and roll is my means of expression."

Playing a 15-song set that lasted nearly two hours, Seger left the capacity crowd emotionally drained, but begging for more. "I try to satisfy their hunger for rock and roll," he said after the show. "People sometimes ask me if I get tired of playing. I just tell 'em that I love playing rock and roll more than anything else in the world."

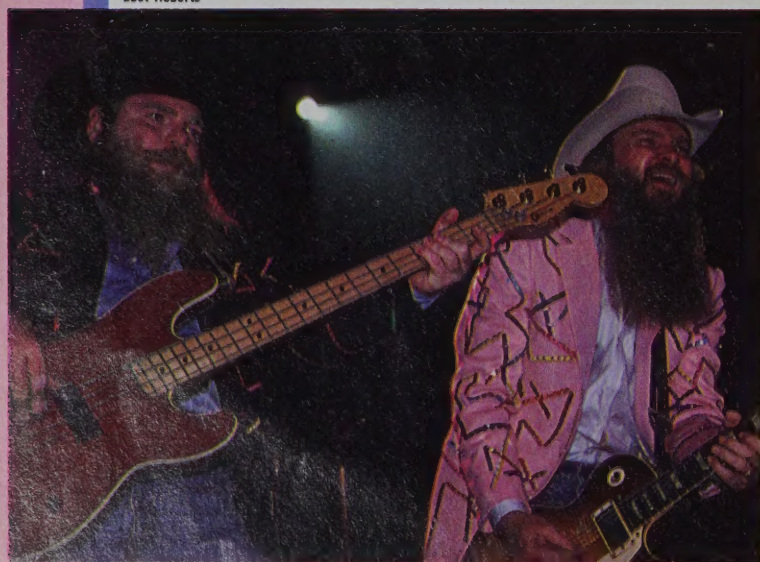
ZZ TOP

by Rick Evans

Have any three musicians anywhere at any time ever produced more pure, unadulterated sound than ZZ Top? On stage, guitarist Billy Gibbons, bassist Dusty Hill and drummer Frank Beard create a rollicking wall of Texas thunder that literally threatens to tear asunder any arena in which they perform. Hitting the stage to the roar of their special souped-up "eliminator" dragster, the bad boys from Houston tore into *Under Pressure*, from their latest album, with a passion that had the standing-room crowd on its feet from the first note.

With Gibbons simultaneously laying down scorching lead runs and chunky rhythm licks, the band charged into their 90-minute set with what Gibbons would later call "fire in our eyes." Cranking out such crowd favorites as *I'm Bad I'm Nationwide*, *La Grange* and their recent hit, *Gimme All Your Lovin'*, the band kept the show rolling along at top speed, not even slowing down to converse with the crowd between numbers. A set highlight was the band's rendition of their classic *Tush*, featuring Beard pounding away on what had to be one of the largest drum kits in the Western Hemisphere.

After the show, as the band cooled off in their dressing room with a couple of icy brews, Gibbons explained how ZZ can keep playing with such hell-bent ferocity night after night. "Shoot," he drawled, "we'd rather play on stage than just about anything — except fishing. It ain't work for us, it's fun. We get paid to come to your town and put on the biggest ol' shindig we can — what can be better than that?"



ZZ Top's Dusty Hill (left) and Billy Gibbons: They laid down a rollicking wall of Texas thunder.

Ebet Roberts

JOHN TRAVOLTA OLIVIA NEWTON-JOHN



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